

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. II., No. 38.

NEW YORK: SATURDAY, SEPTEMBER 20, 1879.

Price Five Cents.

Professional Cards three dollars per quarter, in advance. Changed as often as desired.

CATHERINE LEWIS.

PRIMA DONNA.

Daly's Theatre.

Address care of

NEW YORK MIRROR.

A LICE DUNNING LINGARD,
Australia,
Address care MIRROR,
12 Union Square, N. Y.

A LFRED KLEIN,

In the Revellers.

Address at this office.

A. E. LAWRENE,
Leading or Juvenile,
(Late of the English Theatres),
186 Grand St., Brooklyn, N. Y.

A. C. DACRE.

Address Russell Club, Regent St., West,
London, England.

A. TORRIANI, JR.,
Engaged with John T. Ford.
Season of 1879-80.

Address this office.

A LECIA JORDAN,
With Tony Pastor.
Address this office.

BILLY ROBINSON.
White and Black Comedy.
Open for engagements with Minstrel Parties.
For ensuing season. Address this office.

CLARENCE R. LEONARD.
Leading Juvenile.
With Scanlon and Cronin.
Address this office.

C YRIL BOWEN.
Juveniles.
Engaged to support Miss Rose Lisle.
Address this office.

CHARLES ABBOTT.
Leading Juveniles. At Liberty.
Address Agents, or 96 F. Street,
South Boston, Mass.

CHARLEY BANKS,
Comedian.
Author of Gen. Grant's Trip Around the World.
Address care C. R. GARDNER, 12 Union Sq.

CAPT. GEORGE T. SHAW,
Stage Manager,
Volks Garden Theatre,
199 & 201 Bowery, N. Y.

CHARLES F. WIEGAND.
Advertising Agent.
Season 1879-80.
Grand Opera House, N. Y.

CHARLES H. KIDDER.
Juvenile.
With Barney Macauley.
Season of 1879-80.

C LARENCE MERIGHI.
At Liberty.
Address WALL & HANLEY.

CHARLOTTE NEVILLE.
127 East 15th Street,
Or Agencies.

CHARLES J. EDMONDS,
Now in Deadwood.
Address this office.

DORA STUART,
As Buttercup in Pinafore.
Address at this office.

EDWARD KENDALL.
With Templetton's Star Alliance.
Southern tour of 1879-80.
Permanent address, 154 Court St., Boston.

E. M. STUART.
With E. H. Harvey's Comic Opera Co.,
Now at the Aquarium.

EDWARD CHAPMAN.
Comedian Colville Folly Troupe.
Address at MIRROR Office.

ELLA MAYO.
Serio-comic and Balladist.
Permanent address,
398 Bridge St., Brooklyn.

ETHEL LYNTON.
With The Tourists
In their Pullman Palace Car.
Address this office.

EVA BYRON.
As Hebe and Nursedah.
Gran's Comic Opera Company,
En-route.

EDWARD WARREN.
Juvenile.
Address Agents.

EDWIN PRICE.
Leading Man.
Fanny Davenport Combination.
Address at this office.

FRANK W. SANGER,
Juveniles.
Address this office.

FRANK IREDALE.
Daly's Theatre.
Season of 1879-80.

FRANK HAYDEN.
Ralph Rackstraw.
Park Garden Pinstore.
Providence R. I.

FRED. JEROME.
With Leonard Grover's
Boarding House Co.
Season of 1879-80.

FRED. FELTON,
Stage and Business Manager.
Crone's Garden.
Indianapolis.

FRANK A. TANNEHILL,
Leading Man and Stage Manager,
Address this office.

FANNY MCNEIL.
Daly's Theatre, Season 1879-80.
Address care this office.

GEORGE MORDAUNT.
Booth's Theatre.
Season of 1879-80.

GEORGE F. KETCHUM.
First Low Comedian.
With John A. Stevens' Unknown Comb.
Re-engaged for Season 1879-80.

GEORGE F. DE VERE.
Booth's Theatre, Season 1879-80.
Address at this office.

HARRY J. BRAHAM,
Leader of Orchestra,
Rice's Evangeline Company.

H. E. DIXEY.
As The Rajah in Horrors.
Rice Surprise Party.
Season of 1879-80.

IRENE ACKERMAN.
Juvenile Ingenue and Soubrette.
At Liberty.
Address SIMMONDS & BROWN.

J. C. KENNY,
Leader of Orchestra,
Address this office.

J. C. PADGETT.
At Liberty.
Address this office.

JAMES L. CARHART.
Address
169 W. Twenty-third Street,
New York.

JOSIE BATCHELDER.
Soubrette.
36 East 12th Street,
Or Agents.

LESLIE GOSSIN.
Disengaged.
Address Windham, Greene Co., N. Y.

ILLIAN CLEVES CLARKE.
Address,
MIRROR Office,
New York

LOUISE DICKSON.
As Flora Bruce,
Gus Williams' Combination.

LITTLE EVA FRENCH.
The greatest Eva of them all.
Disengaged for coming season.
Address 178 Sixth Ave., N. Y.

IZZIE MAY ULMER,
Soubrette.
On her Yacht for the Summer.
Address agents

MISS NELLIE MORTIMER,
Booth's Theatre, Season 1879-80.
Address at MIRROR Office

MISS CHRISTINE PERCY.
Balladist and Operatic Vocalist.
131 Clinton Place,
New York.

MINNIE LEONARD.
Leading Juvenile.
With Scanlon and Cronin.
Traveling.
Address this office.

MINNIE LEE.
Serio-comic and Balladist.
Permanent address,
52 Bond Street, New York City

MABEL JORDAN.
Daly's Theatre.
Address this office

MISS MINNIE PALMER.
As Grace Singleton
In My Partner,
Union Square Theatre.

MISS FLORENCE ELLIS.
Prima Donna Associate.
North Broad Street Theatre,
Philadelphia, Pa.

MISS ROSE LEE.
As the Princess Angeline
In Grand Operatic Spectacle Enchantment,
At Niblo's Garden.

MISS NINA FREETH,
Character Business and Soubrette.
Address this office

MISS MARIE CLARA HASTINGS,
Leading Lady during the past Season,
With Boniface's "Soldier's Trust."
Address at this office.

MARIE GORDON.
As Joan,
in That Lass o' Lowrie's.
Permanent address at this office.

MISS ADELAIDE CHERIE,
Disengaged.
Address this office.

MISS CARLOTTA EVELYN.
Disengaged.
Address Horace Wall or C. R. Gardiner.

MOLLIE WILLIAMS,
Late Fifth Avenue Theatre,
Character Business and Comedy.
Address agents, BROWN & BARNS.

MISS ROSE ADRIAN,
Soubrette and Boy Characters.
Address care Dramatic Agents

N. S. WOOD.
As Boy Detective,
And other Specialties.
Address this office

OGDEN STEVENS.
343 West 14th Street,
New York.

PHILIP BECK.
Juvenile and Light Comedy.
Standard Theatre,
New York.

PEARL EYTINGE.
Engaged at Booth's Theatre.
Season of 1879-80.
May be addressed care this office.

RICHARD DORNEY.
Advertising Manager
Daly's Theatre,
New York

ROSE LISLE.
Address care C. R. GARDNER.

RANDOLPH MURRAY.
With the J. H. Wallack Co. for ensuing
season, in Shakespeare's Comedy of Errors.
Address care this office

RAYMOND HOLMES.
Comedian.
Weathersby-Goodwin Frolicues.
Season 1879-80.

SAM DEVERE.
Address at this office.

SAM R. NORMAN.
Versatile Actor.
Volks Garden, Bowery,
Third Season.

SARA LASCELLES.
Daly's Theatre, 1879-80.
Permanent business address,
12 Union Square, N. Y.

THOS. W. MOORE.
Treasurer Harry Miner's Theatre,
165 & 167 Bowery, N. Y.
Residence, 208 E. 14th St.

W. H. CROMPTON,
Hamlin's Theatre,
Chicago, Ill.
Address this office.

VENIE G. CLANCY.
Leading Female Roles.
Weathersby-Goodwin Frolicues,
Traveling.

WALTER EDMUND.
Daly's Theatre.
Season 1879-80

W. S. HARKINS.
And LENORE BIGELOW
Juvenile and Singing business.
113 East 14th Street

WILLIAM HORACE LINGARD,
Australia.
Address care MIRROR,
12 Union Square, N. Y.

W. D. TURNER,
Comedy and Character.
Address this office.

W. H. SINGLETON,
Assistant Stage Manager.
"Evangeline" Opera Bouffe Combination,
Fourth Season.



MARIE PRESCOTT.

HELENE ADELL.
Leading Business.
Olympic Theatre, New York City.
Season of 1879-80.

HARRY VAUGHN,
Leading Business.
South Norwalk, Conn.
"At Rest."

HELEN GRAYSON.
With Adah Richmond Troupe.
Season 1879-80.

HENRY W. IRVING.
Juvenile and Walking Gents.
Address WALL & HANLEY,
14 Union Square

HELEN RICHMOND.
Address
12 Union Square.

H. CUSTER KENNEDY.
Engaged with Mary Anderson.
Season of 1879-80.

HELEN FLORENCE.
Leading Juveniles.
Address care MIRROR.

JAMES ALBION,
Advertising Agent,
Standard Theatre, N. Y.
Address MIRROR Office.

JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 13th Street, N. Y.

J. WINSTON MURRAY.
Leading Heavy.
With Joseph Murphy, Season 1879-80.
Address care this office.

JOS. FRANKAU.
Low and Character Comedy.
Address this office

KATIE ESTELLE.
As Madame Laurent in
Elliot Barnes' Only a Farmer's Daughter.
Address at this office

LOUISE TEMPLE.
At Liberty.
Can be engaged for Hebe or Soubrette parts.
Address this office.

LEONARD S. OUTRAM.
As Diderot.
Standard Theatre.

MISS ADA WHITMAN.
Address all letters care of
INDIG, 836 Broadway, N. Y.

MISS ESTELLE MORTIMER.
Specially engaged for
Little Buttercup.
In H. M. S. Pinafore.

MILLE. DESIREE.
French and English
Opera Bouffe and Burlesque.
Address this office.

MISS MINNIE OSCAR GRAY,
Together with WM. T. STEPHENS
And his Dramatic Dogs, Romeo and Zip.
Address this office.

MISS STELLA CONGDON,
At Liberty.
Address this office.

MISS LOUISE LEIGHTON.
Daly's Theatre, 1879-80.
Permanent address,
12 Union Square, N. Y.

MAUDE BRANSCOMBE,
Soubrettes and Juveniles.
May be addressed at this office

...the St. Laurent.



DRAMA IN THE STATES. DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Chicago.

SEPTEMBER 14.

MCKICKER'S.—During the second week of Josh Whitcomb the seating capacity of the house has been tested to about its utmost. Mr. Thompson may now be counted on to save many a manager, when pretentious and worn-out attractions vainly hammer away for the public to come and see them. The credit for this is, of course, due to Mr. J. M. Hill, a manager who may now be classed along with Haverly and Abbey, inasmuch as he has shown that he possesses the enterprise, activity and sharp business methods which have made the fame of his Napoleonic comedians above named. Thompson plays two weeks longer, and then Lotta in Olive Logan's adaptation of *La Cigale*.

HAYERLY'S.—Tony Pastor and co. have not had reason to complain of bad business; all the favorites of this excellent variety co. were heartily received, particularly Geo. Thatcher and Sheehan and Jones. There is no doubt but that Thatcher and Geo. Wilson, of Barlow, Wilson, P. and W.'s Minstrels, are the only Ethiopian comedians who have had the talent and pluck to step out of the ruts in which the minstrel business has so long run.

QUINLIN'S.—That clever little company of comedians, known as Salsbury's Troubadours, together with their sketch of *The Brook*, will probably go on for ever. Generation after generation may come and go, but until Nate Salsbury becomes a crusty and bald-headed old-fellow and the effervescence of the elish McHenry passes off as she develops into the matron of forty or fifty—until to that long-to-be-postponed period—the jolly party will draw thronging audiences to see them spread their umbrellas and spoil their lunch under the canvas trees. The charm of the Salsburys is that they do their work naturally. Miss Dingleon has learned how to act a little, and Gourlay and Webster each do their share toward helping the others out. Business very good. 15th Rice's Evangeline co.; Dora Wiley and Louise Searle replace Venie Clancy and Lizzie Webster.

HAMLIN'S.—Magnolia, by the stock, supplemented by the variety performances of Add Weaver, Nellie Parker, Quilter and Goldrich, the Devoy Sisters (shelved late in the week as n. g.) and the novel act of Zula and Loyal, has drawn a good average attendance. Misses O'Connor, Fiske and Irving, and Messrs. Warwick, Schwartz, Crompton and Martin improve upon acquaintance. Milton Nobles lost a good comedian when he parted with Alonzo Schwartz. 15th, H. J. Byron's Blow for Blow by stock, with olio.

OLYMPIC.—Mitchell and Sprague have now so well-established a reputation of keeping faith with the public that it is not wonderful that they are reaping their reward. Prominent among the new people 8th, was Minnie Farrell, a young lady who, while possessing a magnificent wardrobe, does not entirely depend on her clothes to entertain her auditors. Her change songs are very well done. Harry Bennett, John Hogan, F. Fleury, Ganger, Louise Montague, Cool Burgess, Baby Rhinehart, Manchester and Jennings, the La Rues and the Zanfrettas completed a pleasing programme. To-night (14th) will be produced J. A. Barnes' burlesque, the Silver Demon, with Belle Howitt, Lizzie McCall, Annie Cherie, C. H. Duncan, Tom Chapman and others in the cast. In the olio are W. Henry Rice, J. W. Andrews, Four Diamonds, Minnie Farrell, Vic Reynolds, the Leons, Baby Rhinehart, and Alex. Zanfretta and pantomime troupe.

ITEMS.—At the Halsted Street, 15th, the attraction is the Ticket-of-Leave Man, with J. H. Lester as Bob. The Academy opens to-night, 15th, with E. T. Goodrich in drama of Grizzly Adams, Harry and John Kornell, Kitty O'Neil, Mabel Pearl, Weslyn and Casey, Mullen and Magee, Charley Benedict, Grace Garland, the Braziers, and Mulligan and Morris. The stock consists of T. J. Langdon, C. Chappell, R. J. Glover, C. Turner, J. M. Freeman, W. S. O'Brien, Lottie Beaumont, Mary Graham, Louise Fletcher and Jennie Trowbridge. Another ten-cent theatre on the West side is a possibility.—Mrs. Anna Cowell Hobkirk, the ex-actress, and a most estimable lady, has returned to this city, and will become the professor of elocution at the Chicago Musical College.—Referring to the article in last week's *MIRROR*, entitled "The Ghouls of the Stage," I have investigated into some of the peculiarities of J. A. Lord, manager of the Lyceum, who did not open his house with Bartley Campbell's *Fate*, because of a wholesome fear of legal punishment at Mr. Campbell's hands, but who did commence with Mr. Daly's *Divorce*, called in this instance *Divorced*, and with the names of the characters changed, but otherwise identical with Daly's play. I find, moreover, that this person (Lord) formerly tramped at the head of a barn-storming co. over the Western prairies, out of reach of telegraphic wires and injunctions, where he was accustomed to delight the aborigines with Col. Sellers. Josh Whitcomb, The Danites, Fate, Peril, Lemons, Pique, Divorce, and other copyrighted pieces, which he obtained from two play-thieves named Ligon and Ryan, who have their den in this city. In the same category ought to be reckoned H. A. Kendall, an incorrigible play pirate; J. B. Turner, Harry Webber, J. Fubbins Wallack, and other unprincipled fellows, whose names do not now occur to me, all of whom prey upon the brainwork of Mr. Bartley Campbell, Mr. Augustin Daly and other dramatists.—Nixon's sanctified Uncle Tom will be at McCormick Hall one week, commencing 15th.—E. B. Ludlow, treasurer of the Olympic, is a young gentleman who has made friends since the opening of the house.—We have four of the best stage managers in this country engaged in this city. They are Louis L. Sharpe, Geo. W. Murray, Leon John Vincent and Jas. A. Barnes.—The tiresome and long-winded Irishmen, Harry and John Kornell, open at

the Academy to-morrow night.—More trouble in Simon Quinlin's Randolph street gaff. Fred Barton, stage manager, not being able to obtain his salary, and declining to be interfered with in his own department by the prying Quinlin and the impudent little Jacky, threw up his engagement. Then "Dutchy" Loesch had a row with a rival torturer of catgut, and was fired out, fiddle, bow, rosin and all. To cap the above frightful scenes of discord, I understand that little Jacky ads the gallant Capt. O'Donnell Pierce, the alleged advertising solicitor for the theatre programme, had a dispute which barely escaped being settled by a resort to fistcuffs. The old man should come home.

—Sea of Ice at the Lyceum 15th.—W. L. Voss, Jr. of the Froliques, left 13th to join the co.—Mabel Pearl, of Blue Stocking Minstrel fame, dances her "darling" at the Academy to-morrow night. Mabel is bad.—Harry Webber and co., after a two weeks' season at Des Moines, put in a week at Cedar Rapids, commencing 15th.—The German co. play, Sodom and Gomorrah at McKicker's to-night (Sunday).—Frank Girard was entertained by the Chicago Lodge B. P. O. E., last Thursday.—A. J. Creswell, a well-known local musician, and the director of the Chicago Church Choir Pinafra co., died in this city, yesterday, of pleuro-pneumonia.—Henry Dochou has been engaged as leader of the orchestra at Hooley's.—I am indebted to Mr. C. J. Crouse, business manager of Salsbury's Troubadours, for kindly-extended courtesies.—St. Louis rustics would not have our Next President, but liked Herr Pretzel's Gretchen.—By the way, to show his appreciation of St. Louis kindness in swallowing his play, Peltzer will write a seven-act tragedy for the talented Berry Mitchell, St. Louis' favorite son.

Philadelphia.

PARK.—Entirely remodeled and renovated, opened its doors for the season on last Monday evening with the Union Square co. in The Banker's Daughter. The performance was a delightful one, and was witnessed by a very large and appreciative audience. The piece is to run four weeks.

ARCH.—On Monday a full house witnessed Court and Stage, as performed by the Bowers-Thompson comb. The co., with one or two exceptions, is a strong one. The play is very handsomely mounted. Monday next, Buttons.

WALNUT.—The Colville Folly troupe commenced a week's engagement on Monday, appearing before a fair audience in The Magic Slipper. Roland Reed, one of Philadelphia's favorites, was well received. 22d, Tourists in a Pullman Palace Car; 29th, Black Crook.

BROAD.—Pinafra cast anchor for one week on Monday evening, and the crew were enthusiastically received by a crowded house. The co. is the same as when first produced in this city, with the exception of Caroline Richings-Bernard, who filled the role of Buttercup, and that of Ralph, filled by Mr. Hoff. Mrs. Bernard was the main attraction of the performance. She is the best Buttercup that has appeared in this city. 22d, Herrmann, Mile. Addie, and the three Lorellas.

CHESTNUT.—The Rice Surprise Party entered upon the second and last week of their engagement on Monday evening. The extravaganza of Hiawatha was produced before a crowded house, and the acting of Messrs. Edouin, Harrison and Dixey elicited immense applause. Wednesday and Thursday Horrors, and Friday and Saturday Babes in the Wood will be produced. 29th, the regular Fall and Winter season will be inaugurated with The Galley Slave.

ACADEMY.—Haverly's Colored Minstrels, under management of T. B. Pugh, opened on Monday evening, offering an immense and attractive bill. The house was literally packed on the opening night. They remain two weeks.

NORTH BROAD.—Fatinitza continues to draw full houses. This week Laura Joyce and Elma Delaro appear as Vladimir, Florence Ellis and Hattie Arnold as Princess Lydia, and Harry Allen and Eugene Clark as the Correspondent, on alternate nights. The addition of the favorite Florence Ellis to this troupe is another card for the management, as she is a sweet little singer and actress, and is well received each evening she appears.

ELEVENTH STREET OPERA HOUSE.—Carn-cross' Minstrels offer such attractions to the public that their little house is filled every evening.

NEW NATIONAL.—The Scanlon and Cronin comb., in O'Neil, were welcomed Monday evening by a full house. Mr. Scanlon's impersonation of O'Neil is a commendable piece of acting.

STANDARD.—Monday, Texas Jack opened for one week in The Black Hills. In the olio Frank Moran, Charles A. Grear, Charles Loder and Mile. Fay Antonia appear. Excellent biz.

GRAND CENTRAL.—New: George, William and Harry Orlando, Frank Melrose, N. Livingston, Robert Story, Den DeCourcy, Cahill and Regan, Kitty Witland. Performance concludes with 100 Virgins.

ALHAMBRA.—Morris and Roach, Ada Forrest, Sweeney and McCarthy, Belle Fairmount, La Martine Bros., and Jennie Farron are new arrivals. Good houses.

MILLER'S.—Kennedy and Magee, DeForest and Emerson, DeVere and Malcolm, John and Emma Whitney, Blanche Dixon and Carrie Lavarie are billed as new faces. First-class business.

Boston.

MUSEUM.—The great attraction this week is the new comedy by Byron, entitled A Fool and his Money, produced for the first time in this country, and which was heartily enjoyed by a large audience on the opening night. Chawles Liquorlond (Mr. Warren) is suddenly enriched by the will of his late master, and Percival Ransome (Mr. J. S. Haworth), the expectant heir, is disinherited. Chawles engages Percival as his footman, and retires to a country-seat in Wales, where no one knows his past history. Brabant Vandeleur, Esq. (George W. Wilson) and his daughter Kate (May Davenport) visit the heir, and Vandeleur wants him to marry Kate for the sake of getting the money. But Kate loves Percival, and Chawles loves Mary Draper (Sadie Martinot), a housemaid, whom he knew when he was a servant. The life of Chawles is rendered miserable by the anxieties of his new position and the machinations of Vandeleur, until, finally, it is discovered that the will was not legally drawn, Percival comes into possession of the property, and everything is settled to the satisfaction of everybody.

The play is essentially Mr. Warren's, with Mr. Wilson a good second. Other than these two, the characters are ordinary. Mr. Warren was completely in his element.

From the beginning of the piece he made a hit. Mr. Wilson made up the concealed, intrusive, foppish old Englishman to per-

fection. The other parts in the comedy are of less importance. Mr. Haworth had some good lines and situations, which he made good use of. May Davenport furnished a charming hit of unaffected acting. Sadie Martinot was excellent, and greatly added to the enjoyment of the scenes she was in. The comedy was received with favor and seems destined to attain to great popularity. The comedietta, The Spark, precedes the comedy. The Spark has been adapted from the French by T. Sullivan expressly for the Museum. It is a very charming little piece with a simple plot.

Brooklyn.

PARK.—The Megatherian Minstrels opened on Monday night to a good-sized audience. Next week the Emma Abbott Opera troupe, Then follows Lester Wallack in A Scrap of Paper and My Awful Dad.

VOLKS.—The programme embraces: Watson and Ellis, the Teutonic impersonators; Clara Moore, serio-comic; the Peasleys, John and Len, sketch artists; Billy Barry, Courtland Sisters, Favor and Shields, Mile. Lea, song-and-dance, Merritt Brothers, late of the Palmetto Quartette; Wood and Wells in their well-known Irish songs and dances; Jennie Satterlee and A. C. Moreland. The performance concludes with the extravaganza, Legal Uncertainties.

MOTOR.—Pinafra is moored at this house. In the olio are Prof. H. J. Campbell, who surprises his audience in an act, Fifteen Minutes in Wonderland; Irene Kerns, song-and-dance; a boy contortionist, who styles himself Young America; and Frank Bolton in his specialties.

OLYMPIC.—This week The Modern Babylon is being played, followed by a comic drama, The Bull in a China Shop. The price of admission has been reduced to twenty-five cents; gallery, ten cents.

ACADEMY OF MUSIC.—The Rice Surprise Party open next Monday night for the week. Horrors will be presented.

ITEM.—Haverly's is expected to open on Oct. 6.

San Francisco.

PARK.—The California Theatre has been doing a fair business with Robson and Crane. During the past week they have been serving their patrons with Champagne and Oysters, and will continue to do so for several nights this week. This will be followed by The Comedy of Errors. Miss Stanhope, the new leading lady, has been laboring under the disadvantage since her arrival of appearing in roles to which she is strange, but will no doubt make herself popular with the San Francisco public. Lizzie Harrold, the new soubrette, has already made herself quite popular. A piece called A. D. 1900 is in preparation and will soon be produced.

At the Bush Haverly's Mastodons are playing to crowded houses nightly. The arrangement of the first part is the finest ever presented in this city. The twelve song-and-dance men and the twelve cloggers receive unbounded applause every night. Mr. Locke undoubtedly struck a bonanza when he procured the services of this immense co. Their engagement lasts two weeks longer.

At the Baldwin Lotta's engagement closed on Sunday evening. Business was only fair. The next attraction will be Herne and Belasco's new play, entitled Chums. Among the effects will be a gristmill in motion, and a cloud of real water. Following is the cast: Terry Dennison and Ruby Darrell, the Chums, J. A. Herne and W. H. Havestraw; Uncle Davy, J. W. Jennings; Owen Garroway, C. B. Bishop; Mr. Ellingswood, the attorney, A. D. Bradley; Foreman of the mill, H. Thompson; clerk of the mill, Mr. Pierce; Mr. Parker, E. Ambrose; Tom, J. W. Thompson; Sleuth, L. Paul; Crystal, Katherine Coreyan; Aunt Betsy, Miss A. A. Adams; Tawdry, Mollie Revel.

ITEMS.—A new comic opera by Oscar Weill, entitled Pyramus and Thisbe, is now in rehearsal at the Bush Street Theatre, and will soon be presented.—The Baldwin Dramatic co. will start this week for Sacramento, under the management of Fred Lyster. It consists of Jeffreys-Lewis, Olive West, Blanche Thorne, Emma Clifden, Nellie Wetherell, James O'Neill, Lewis Morrison, and Russell Bassett. The repertory is Diplomacy, Women of the People, Pink Diamonds, Won at Last, and L'Assommoir.

The Australian actor, William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidoux, the baritone, is with the Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others. W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgia Reynolds and Alice Placide will be among the stock of the National.—A colored Pinafra co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera

THE NEW YORK MIRROR.

3

Detroit.

SEPTEMBER 14.

The immense audience which greeted Fanny Davenport last Monday night must have been truly gratifying both to the lady herself and to her manager. Miss Davenport scored a big triumph; every person in the audience acknowledged it. George N. Wessells as Pisani made an excellent impression as a capable and painstaking actor. E. K. Collier, as Iachimo, was excellent. E. H. Price, as Leonatus, was hardly satisfactory, but endeavored to make the most of an uninteresting role. Miss Monk was good, and Miss Monteagle, a debutante, succeeded nicely. Tuesday night Pique, with Miss Davenport in her creation of Mabel Renfrew, drew a magnificent house.

Jane Coombes and co. began an engagement at the Detroit, Sept. 11, for three nights and matinee, when she played School for Scandal, London Assurance, Camille, and The Hunchback in regular succession. Whether it was owing to a misunderstanding about the change of plays, or whether on account of the greater attraction the first half of the week, I am unable to state, but in no respect were the houses what they ought to have been. Her company is a good one. They go from here to Port Huron, and play this week on Clay's Circuit. It was very unfortunate that the idea got abroad that Miss Coombs was to have played Engaged. The public were disappointed.

This week is the opening of Whitney's Grand Opera House, and Salsbury's Troubadours are to have the honor. This party played a very successful engagement here last season. President Hayes and staff will probably be present at one of their performances.

John McCullough will play a round of his most famous roles this week at the Detroit. His company, under management of Wm. M. Connor, is a very strong one, including the old favorites, F. B. Warde, John A. Lang and Emma Stockman.

For the week Sept. 22, The Danites. Prof. and Mrs. Payne will give light operas for three days during this week. Wallace's opera of Lurline will be presented at the Detroit Opera House on the 29th and 30th and Oct. 1, for the benefit of Prof. Abel. The cast will introduce Bischoff, the tenor, from New York.

ITEMS.—E. M. Gotthold, manager of the Gotthold Octo-roon comb., was in the city Saturday, on his way to Chicago, to stop the performance of The Octo-roon at the Adelphi in that city.—Helen Stuart has returned from Mt. Clemens. She is reported to have made a very successful appearance as Pauline in The Lady of Lyons.—Detroit will look forward with a deal of interest to the enterprise of Daly in his New Broadway, as his company will include two Detroit ladies, viz.: Helen Blye, who has made quite a success in this State, and May Fielding, who will make her debut on the stage under Daly's tutelage.

Louisville, Ky.

SEPTEMBER 12.

MACAULEY'S.—Maggie Mitchell has succeeded in drawing large audiences during her engagement. The support rendered by William Harris and co. was satisfactory in every particular. Miss Mitchell has had an auspicious opening of her season. Route from here: Grand Opera House, Cincinnati, Sept. 15; Pittsburgh to follow. Opening Monday, 15th, Grau's Opera co. Fatinitza will be given Monday and Tuesday evening. Cadets, the new opera composed by Messrs. Warner and Kerker of this city, will be produced on Wednesday, Thursday and Friday evenings, and Pinafore for the closing bill.

LIBRARY HALL.—A benefit will be tendered Elise Conly evening of Sept. 16, preparatory to her leaving for Europe.

DAVIN THEATRE.—Still closed; will probably open about Oct. 1.

METROPOLITAN.—An increase in attendance over that of any former week since the opening of the season. The attraction given was Alice Plaide in drama, Money and Misery, supported by the regular Metropolitan stock, and during the latter part of the week, as an additional attraction, Charles Emmett appeared in his drama, Dashing Charlie. Sept. 15: J. W. Carver in drama, Jack Starling; or, Nature's Nobleman.

MASONIC TEMPLE.—16th and 17th, Tony Pastor and double troupe.

KNICKERBOCKER.—There was no falling off in the rush during the past week. The new faces opening the programme were: The Miltons, Billy and Lewis, in wooden shoe specialties; May Carroll in military songs; J. B. Carroll in Irish and German b'z; the Halesys, Tom and Eddie, in first-class songs and dances; Mary Milton as the Active Girl; the Morrello Brothers in specialties, introducing their great head to head balancing; Estelle Wellington in neat songs and dances—the programme ending with the Halesys in their very amusing sketch called Boyhood Days. Opening 15th: The Spellman Sisters, the great Donohue, Ross Collins, Carrie Davenport, the Mauritts' combination, consisting of Charles, Dick and Lizzie, and Gallagher and Gorman.

ITEMS.—Gorman and Gallagher, two song-and-dance men, opened at the Knickerbocker Monday of the past week, but were discharged after the first night for incompetency.—Alice Plaide is engaged at the "Met" for the season as leading lady, in place of Hattie Morris, who closes 14th.—The J. W. Edwards comb., who support Minnie Cummings, passed through the city the 10th en route to Nashville, where they open the 18th.—The J. G. Stutz comb., arrived in town the past week, after a tour through Kentucky.—The Katie Putnam comb., played in New Albany, Indiana, the 12th and 14th, and are booked at Terre Haute week of the 15th.—Horace Dingee, representing W. C. Coup's circus, has engaged the Exposition Building for Winter quarters.

Rochester, N. Y.

Favored by fine weather and encouraged by our citizens, the opening week of the season of '79 and '80 in Rochester was a grand success.

CORINTHIAN ACADEMY OF MUSIC.—Opened its doors Monday evening to a very large and fashionable audience to witness (for the first time in this city) Engaged. The cast from the Park Theatre was the same, with one exception, as presented in New York. Engaged was given four times, and although the characters were able sustained, very few of the audience were favorably impressed with the play. During the week Tom Cobb and Old Love-Letters were produced, and Bonnie Fishwife with Palace of Truth closed the engagement Saturday evening. Business for the week was fair.

The simple announcement that Mary Dawson would inaugurate the season at the Grand Opera House last Thursday evening, was enough to attract an audience equal to capacity, and during her engagement nights the numbers did not fall below Saturday matinee all the

people assembled were not able to gain admittance. Thursday and Saturday afternoon The Hunchback was given. Friday evening Miss Anderson appeared as the Countess in Sheridan Knowles' play entitled Love; or, the Countess and the Servant. Although not a new play, Love is not very extensively known in this country, and having recently been added to Miss Anderson's repertoire, has been played by her but once prior to this engagement. The performance was, therefore, somewhat crude, but what slight imperfection remains will be worked out after one or two more productions. The Countess is in many points different from the line of characters previously impersonated by Miss Anderson, and being not a little impulsive in nature the climax is reached more vehemently; but the dramatic effects are not less strong. Love will be pushed during the season and the end will undoubtedly assume a leading position. On Saturday evening Evadine was presented. Miss Anderson's popularity increases with each appearance.

ITEMS.—Miss Anderson plays in Burlington, Vt., 15th; Montreal 16th, 17th, 18th, 19th and 20th; Kingston 22d; Belleville 23d; Buffalo 24th, 25th, 26th and 27th.—Rankin's Danites occupy the boards at the Grand 15th and 16th, followed by Pat Rooney comb., 17th, 18th and 19th, Laura Alberta 20th, Weatherby Frolics 22d and 23d, Richmond & Von Boyle 24th, 25th, 26th and 27th.—At the Academy Tony Denier 15th and 16th, Milton Nobles 17th, 18th, 19th and 20th, Barney Macauley 25th, 26th and 27th. The 22d, 23d, and 24th are still unsettled.—Manager Abbey of the Park, New York, was in the city last week to witness the first appearance in America of Rachel Sanger, his new juvenile lady.

Buffalo, N. Y.

ACADEMY OF MUSIC.—The Tony Denier Humpty Dumpty troupe delighted large audiences the latter part of the week. Monday evening of this week Milton Nobles appeared, supported by a good co., in his own play of The Phoenix, and on Tuesday evening in another play of his own, entitled A Man of the People. The attendance was only fair. The balance of the week we are to have the McKee Rankin party in The Danites. The diagram at present does not indicate very large attendance. For the following week: The Rice comb. for Monday and Tuesday evenings, followed by the strong favorite, Mary Anderson, supported by a powerful co.

SHENLEY'S ADELPHI.—The usual large audiences attend here. For the week the principal attraction will be the Royal Berlin Lady Orchestra, "from the Leipziger Conservatory of Music, Prussia." The other attractions for the week are: Frank Bush, Hebrew mimic; Eloise Allan, balladist; "Senator" Frank Bell; the Seales Bros., clog-dancers; Ruth and Carney, Ethiopian delineators, and Lottie Grant, vocalist.

ITEMS.—Mine. Anderson completed her task of walking 2,052 quarter miles in the same number of consecutive quarter hours Saturday night. Financially the feat was a failure.—The Pat Rooney comb. have the hall for Saturday, 20th.—The German Theatre gives regular performances Sundays and Thursday evenings.—Seats for the Redpath Saturday Night Entertainments are selling woefully slow. As yet hardly enough have been disposed of to guarantee expenses of advertising and rent of hall.

Utica, N. Y.

OPERA HOUSE.—The Wilkinsons (Uncle Tom) closed a week's engagement, 13th, with good houses, having played during six nights and matines to over 9,000 paid admissions. Pat Rooney showed here last eve, 15th, to fair house. He has good people with him. 18th, Tony Denier's Humpty Dumpty co., 22d, Barney Macauley in Uncle Dan'l, 25th, Saville & Lee Opera co.

CITY OPERA HOUSE.—As predicted, Mary Anderson caused all the seats to be filled, Sept. 9 and 10, on the opening of this cosy hall, and many were turned away. The support was all that could be desired, the coming on the whole the best that has supported any star in this city since Fanny Davenport presented Pique under Augustin Daly's management in January, 1878. Robert McWade gave his version of Rip Van Winkle, 11th and 12th with a company for the occasion, to poor biz. The Laura Alberta Fibine comb. play here 16th and 17th, and Oneida 18th. The Lottie Clark co. come 19th and not 10th as published last week.

RINK.—Crowded nightly the past week, the principal attraction being a former Utica lady, Mrs. M. J. Shanley, in choice operatic selections. The balance of the co. were all good in their line, particularly Dan Mason, Dutch comedian, and the Murphys, Paddy and Ella, in their Irish songs and dances. The new faces this week are Ada Lynnwood, serio-comic; Lillie Bell, serio-comic; Billy Maloney and Mabel Gray in Irish songs and dances; Wardwell, Fire King; Charles Carroll, Ethiopian comedian; John Riley, songs and dances; Sheehan and McGlone, Irish song-and-dance.

ITEM.—At the request of the citizens, Manager Phillips and Rink co. gave a so-called sacred concert at the Opera House, 14th, but a sacred part was laid on the shelf, and a first-class variety, minus the dancing, given instead, much to the amazement of a large number of the audience, who left the hall. The manager had better stick to his Rink and drop his sacred concert scheme.

Pittsburg, Pa.

OPERA HOUSE.—The Tourists in the Pullman Palace Car opened the season 8th, and played during the entire week to good business. From the spontaneous marks of approval with which the piece was greeted nightly, there can be no doubt of its becoming popular throughout the country. Opening 15th, Dora Gordon Steele Opera co., one week, 22d, Maggie Mitchell and co.

LIBRARY HALL.—Tony Pastor and co., 19th and 20th.

ITEMS.—Reopened 8th, and played to good business during the week. Company opening 15th: Four St. Felix Sisters, Devlin and Tracy, Charles M. Steen, Mlle. Addie, Reynolds and Cogill. Continuing from last week: Bobby Newcomb, Alice Somers, Jessie Warner, Harry Shay, Emma Hoffman, Sherwood Sisters, Jerome Viola Morris and C. H. Scudder.

TRIMBLE'S.—New faces 15th: Marlow and Mealy, May Raymond, Nellie Walters, Alf. Barker, and Hernandez Foster, in Jack Harkaway. Continuing from last week: Baldwin and Nagle, Dave O'Brien, Samuel Renard, Charles McDonald, Mlle. Lottie, Viola Morris and C. H. Scudder.

ITEMS.—John Ellister is in Cleveland this week, supporting C. W. Coulcock in The Chimney Corner and other pieces.—Delehaney and Hengler left this city 11th for Cincinnati, from which place they start out with their own co.

Providence, R. I.

OPERA HOUSE.—This house will open Sept. 22. Everything promises a successful season. Gus Williams in his new play, Our German Senator, is the opening attraction, to be soon followed by Rice's Surprise Party, Murphy's Juvenile Pinafore co., Chanfrau, Tony Pastor, Maggie Mitchell, Joe Jefferson, Lotta, Mary Anderson, John McCullough, and other first-class attractions. The new drop curtain is very handsome and was painted by John A. Calje of New York. Instead of rolling it slides up—an idea and invention of Mr. Couch, master mechanic of this house.

LOWE'S.—Barlow, Wilson, Primrose & West occupied this house 12th and 13th to good business. Annie Pixley opens the regular season 17th in M'liss.

COMIQUE.—A good show was given last week. Capt. Swan gave wonderful exhibitions in a glass tank of water, surrounded by crocodiles and snakes. The new-comers this week are: Bryant and Saville, Bertie Rergie, Clark and Edwards, Pendy and Warner, Crumley and DeForest, the Olympia Quartette and Ed Chisau. The entertainment closes with Charley Talis' new version of Robinson Crusoe.

PARK GARDEN.—Pinafore will continue until the close of the Garden, 20th, which will make the sixty-third performance. On Friday night there will be a challenge firework display between Prof. Moritz Blank and Prof. B. M. Wedge of Boston.

SANS SOUCI GARDEN.—Chimes of Normandy continues with unabated success.

Cleveland, O.

EUCLID AVENUE OPERA HOUSE.—The Dora Gordon Steele Hallow E'en Party have been singing through the past week to long rows of vacant chairs, and the engagement cannot be called a success. The co. is weak in good voices, and should be strengthened in various ways if its members expect to hold together throughout the season. Route: Pittsburgh, 15th and week; Youngstown, 22d; Canton, 23d; Columbus, 24th, 25th; Dayton, 26th, 27th; Detroit, 29th, 30th, and Oct. 1. The Revellers open at Opera House Monday, Sept. 15th, for one week. The Bowers-Thompson comb. follow, beginning Sept. 22.

ACADEMY OF MUSIC.—C. W. Coulcock has almost entirely recovered from his attack of rheumatism, and will appear during the week of 15th in The Chimney Corner, Willow Copse, and One Touch of Nature. He will be supported by John and Effie Ellister, and the engagement promises to be a success ful one.

COMIQUE.—Arrivals, 15th: De Voy Sisters, Carrie Lewis, Haley and West, Morton and Miles. Departures: Frank Bell to Buffalo, D'Alve Sisters and Viola Ray to Detroit, Keating and Sands and Blanche Dixon to Bradford, Pa.

ITEMS.—The Lotta concert is already an assured success, over 2,200 seats having been sold in advance. Miss Lotta sings at Akron Thursday, 18th.—R. M. Carroll and sons did not appear at the Comique last week, as announced.—J. B. Curran has been in town for a few days. He leaves to join Lawrence Barrett's co. at some point in Canada.

Columbus, O.

COMSTOCK'S.—Fatinitza was presented in good style to a large audience, 10th, by Grau's co. As a comic opea it is a success, being replete with action and good music. Blanche Corelli is charming as Vladimir and Fatinitza. Henri Laurent is amusing as the correspondent, but is overrated as regards his singing. Cadets was not put on as announced, because two of the leading men, Myron Calice and Paul Bown, unexpectedly left the company, 11th, without any intimation; and there was a good deal of doubling up the second night to repeat Fatinitza.

ITEMS.—The Lotta concert is already an assured success, over 2,200 seats having been sold in advance. Miss Lotta sings at Akron Thursday, 18th.—R. M. Carroll and sons did not appear at the Comique last week, as announced.—J. B. Curran has been in town for a few days. He leaves to join Lawrence Barrett's co. at some point in Canada.

Newark, N. J.

GRAND OPERA HOUSE.—Emma Abbott Opera co. opens the season 29th with Paul and Virginia.

OPERA HOUSE.—Barney Macauley (Uncle Dan'l) 18th, 19th and 20th. He will be greeted by a full house.

WALDMAN'S.—This week the Troupe Davene, consisting of Miles, Magdalene, Sotto, and Oga and William Davene, trapeze performers, pantomimists, etc. Ohio: Jessie Hughes, Charles and Annie Whiting, Jules Friquet, juggler; Elsa Carnissa, Max Hugo, juggler; concluding with Leah on 15th, 16th and 17th, and East Lynne, 18th, 19th and 20th.

ODEON.—F. J. McCormack opened the season 15th, with Major Burke, Minnie Lee, Field and Hanson, Billy Noonan and Alice Bateman, Albert Duncan, John Carle, Geyer and Mackie, Susie Sindou, Frank Wild and Louis Robbie. Prof. Louis Baers is engaged as director of orchestra.

Troy, N. Y.

RAND'S OPERA HOUSE.—Monday evening, 22d, has been selected as the grand opening night. Frederick Panlind and a co., composed of Constance Hamblin, Mrs. Carrie Jameson, Hamilton Harris, Harry Pierson, F. C. Huebler and others will present The Bar Sinister, and also on Tuesday. At the Wednesday matinee The Lady of Lyons will be presented, and the same evening The Fool's Revenge.

GRISWOLD OPERA HOUSE.—Sept. 9, Pat Rooney's Star comb. appeared to a crowded house. The co. is one of the best of its class on the road. 11th and 12th, Milton Wilson in The Phoenix and Man of the People appeared. Business only fair. He has a good co., and merits success. 13th, Robert McWade presented Rip Van Winkle to a very slim house. The following companies are billed to appear: 18th, 19th and 20th, Saville English Opera; 22d and 23d, Tony Denier's Pantomime. The wooden seats on the main have been removed, and new folding-chairs substituted, increasing both comfort and seating capacity.

GRAND CENTRAL.—A new co. for this week, composed of Harry Budworth, Gussie Leach, serio-comic; Hennessey Bros., song and dance; Dunprey Bros., Irish comedians, and Kitty Gardiner, vocalist, and the regular stock co. Prof. Koch's orchestra continue to furnish the music in a very satisfactory manner. Business during the past week was very fair. Lou Sanford, the vocalist, created a very favorable impression, as did the balance of the co.

Indianapolis, Ind.

OPERA HOUSE.—Fatinitza opened this house the 8th to a fair house only. The audiences increased during the week. Tony Pastor opens 15th for one night. He will test the capacity of the house. Neil Burgess with Widow Bedott follows.

PARK.—Jefferson opens next week.

CITY GARDEN.—A minstrel first-part, with Frank Jamison as interlocutor, and J. J. Quinlan and George Filmore on the ends, was the opening attraction. These gentlemen and the gentle, soothing Enid Hart, together with Prof. Gleason (canines), Mons. Joyce (homo reptilis), etc., were immense. Business during the past week was very fair. Lou Sanford, the vocalist, created a very favorable impression, as did the balance of the co.

ITEMS.—Harbison & Abrams, bill-posters, have won their suit. John McIntyre, who has been with the Dicksons the past ten years, is retained as doorkeeper.—Nick Roberts, in advance of Tony Pastor, was in town the 10th.—Billy Courtright is expected home in a few days.—The Opera House and the Park have erected new bill-boards.

Newark, N. J.

GRAND OPERA HOUSE.—Emma Abbott Opera co. opens the season 29th with Paul and Virginia.

OPERA HOUSE.—Barney Macauley (Uncle Dan'l) 18th, 19th and 20th. He will be greeted by a full house.

WALDMAN'S.—This week the Troupe Davene, consisting of Miles, Magdalene, Sotto, and Oga and William Davene, trapeze performers, pantomimists, etc. Ohio: Jessie Hughes, Charles and Annie Whiting, Jules Friquet, juggler; concluding with Leah on 15th, 16th and 17th, and East Lynne, 18th, 19th and 20th.

ODEON.—F. J. McCormack opened the season 15th, with Major Burke, Minnie Lee, Field and Hanson, Billy Noonan and Alice Bateman, Albert Duncan, John Carle, Geyer and Mackie, Susie Sindou, Frank Wild and Louis Robbie. Prof. Louis Baers is engaged as director of orchestra.

S



DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Chicago.

SEPTEMBER 14.

MCKICKER'S.—During the second week of Josh Whitcomb the seating capacity of the house has been tested to about its utmost. Mr. Thompson may now be counted on to save many a manager, when pretentious and worn-out attractions vainly hammer away at the public to come and see them. The credit for this is, of course, due to Mr. J. M. Hill, a manager who may now be classed along with Haverly and Abbey, inasmuch as he has shown that he possesses the enterprise, activity and sharp business methods which has made the fame of his Napoleonic compatriots above named. Thompson plays two weeks longer, and then Lotta in Olive Logan's adaptation of *La Cigale*.

HAYERLY'S.—Tony Pastor and co. have not had reason to complain of bad business; all the favorites of this excellent variety co. were heartily received, particularly Geo. Thatcher and Sheehan and Jones. There is no doubt but that Thatcher and Geo. Wilson, of Barlow, Wilson, P. and W.'s Minstrels, are the only Ethiopian comedians who have had the talent and pluck to step out of the ruts in which the minstrel business has so long run.

QUINNIN'S.—That clever little company of comedians, known as Salsbury's Troubadours, together with their sketch of The Brook, will probably go on for ever. Generation after generation may come and go, but until Nate Salsbury becomes a crusty and bald-headed old fellow and the effervescence of the elish McHenry passes off as she develops into the matron of forty or fifty—until to that long-to-be-postponed period—the jolly party will draw thronging audiences to see them spread their umbrellas and spoil their lunch under the canvas trees. The charm of the Salsburys is that they do their work naturally. Miss Dingon has learned how to act a little, and Gourlay and Webster each do their share toward helping the others out. Business very good. 15th Rice's Evangeline co.; Dora Wiley and Louise Seale replace Venie Clancy and Lizzie Webster.

HAMILIN'S.—Magnolia, by the stock, supplemented by the variety performances of Add Weaver, Nellie Parker, Quilter and Goldrich, the Devoy Sisters (sheathed late in the week as n. g.) and the novel act of Zulila and Loyal, has drawn a good average attendance. Misses O'Connor, Fiske and Irving, and Messrs. Warwick, Schwartz, Crompton and Martin improve upon acquaintance. Milton Nobles lost a good comedians when he parted with Alonso Schwartz, 15th, H. J. Byron's Blow for Blow by stock, with olio.

OLYMPIC.—Mitchell and Sprague have now so well-established a reputation of keeping faith with the public that it is not wonderful that they are reaping their reward. Prominent among the new people 8th, was Minnie Farrell, a young lady who, while possessing a magnificent wardrobe, does not entirely depend on her clothes to entertain her auditors. Her change songs are very well done. Harry Bennett, John Hogan, F. Fleury, Ganguro, Louise Montague, Cool Burgess, Baby Rhinehart, Manchester and Jennings, the La Rues and the Zanfrettas completed a pleasing programme. To-night (14th) will be produced J. A. Barnes' burlesque, the Silver Demon, with Belle Howitt, Lizzie McCall, Annie Cherie, C. H. Duncan, Tom Chapman and others in the cast. In the olio are W. Henry Rice, J. W. McAndrews, Four Diamonds, Minnie Farrell, Vic Reynolds, the Leons, Baby Rhinehart, and Alex. Zanfretta and pantomime troupe.

ITEMS.—At the Halsted Street, 15th, the attraction is the Ticket-of-Leave Man, with J. H. Lester as Bob. The Academy opens to-night, 15th, with E. T. Goodrich in drama of Grizzly Adams, Harry and John Kornell, Kitty O'Neil, Mabel Pearl, Wesley and Casey, Mullen and Magee, Charley Benedict, Grace Garland, the Braziers, and Mulligan and Morris. The stock consists of T. J. Langdon, C. Chappell, R. J. Glover, C. Turner, J. M. Freeman, W. S. O'Brien, Lottie Beaumont, Mary Graham, Louise Fletcher and Jennie Trowbridge. Another ten-cent theatre on the West side is a possibility.—Mrs. Anna Cowell Hobkirk, the ex-actress, and a most estimable lady, has returned to this city, and will become the professor of elocution at the Chicago Musical College.—Referring to the article in last week's *MIRROR*, entitled "The Ghouls of the Stage," I have investigated into some of the peculiarities of J. A. Lord, manager of the Lyceum, who did not open his house with Bartley Campbell's Fate, because of a wholesome fear of legal punishment at Mr. Campbell's hands, but who did commence with Mr. Daly's Divorce, called in this instance Divorced, and with the names of the characters changed, but otherwise identical with Daly's play. I find, moreover, that this person (Lord) formerly tramped at the head of a barn-storming co. over the Western prairies, out of reach of telegraphic wires and injunctions, where he was accustomed to delight the aborigines with Col. Sellers, Josh Whitcomb, The Danites, Fate, Peril, Lemons, Pique, Divorce, and other copyrighted pieces, which he obtained from two play-thieves named Ligon and Ryan, who have their den in this city. In the same category ought to be reckoned H. A. Kendall, an incorrigible play pirate; J. B. Turner, Harry Webber, J. Fubbins Wallack, and other unprincipled fellows, whose names do not now occur to me, all of whom prey upon the brainwork of Mr. Bartley Campbell, Mr. Augustin Daly and other dramatists.—Nixon's sanctified Uncle Tom will be at McCormick Hall one week, commencing 15th.—E. B. Ludlow, treasurer of the Olympic, is a young gentleman who has made friends since the opening of the house.—We have four of the best managers in this country engaged in this city. They are Louis L. Sharpe, Geo. W. Murray, Leon John Vincent and Jas. A. Barnes.—The tiresome and long-winded Irishmen, Harry and John Kornell, open at

the Academy to-morrow night.—More trouble in Simon Quinlin's Randolph street gaff. Fred Barton, stage manager, not being able to obtain his salary, and declining to be interfered with in his own department by the prying Quinlin and the impudent little Jacky, threw up his engagement. Then "Dutehy" Loesch had a row with a rival torturer of catgut, and was fired out, fiddle, bow, rosin and all. To cap the above frightful scenes of discord, I understand that little Jacky and the gallant Capt. O'Donnell Pierce, the alleged advertising solicitor for the theatre programme, had a dispute which barely escaped being settled by a resort to fistcuffs. The old man should come home.—Sea of Ice at the Lyceum 15th.—W. L. Voss, Jr. of the Froliques, left 13th to join the co.—Mabel Pearl, of Blue Stocking Minstrel fame, dances her "darling" at the Academy to-morrow night. Mabel is bad.—Harry Webber and co., after a two weeks' season at Des Moines, put in a week at Cedar Rapids, commencing 15th.—The German co. play, Sodom and Gomorrah at McVicker's to-night (Sunday).—Frank Girard was entertained by the Chicago Lodge B. P. O. E., last Thursday.—A. J. Creswold, a well-known local musician, and the director of the Chicago Church Choir Pinafore co., died in this city, yesterday, of pleuro-pneumonia.—Henry Douche has been engaged as leader of the orchestra at Hooley's.—I am indebted to Mr. C. J. Crouse, business manager of Salsbury's Troubadours, for kindly-extended courtesies.—St. Louis rustics would not have Our Next President, but liked Herr Pretzel's Gretchen.—By the way, to show his appreciation of St. Louis kindness in swallowing his play, Feltzer will write a seven-act tragedy for the talented Berry Mitchell, St. Louis' favorite son.

Philadelphia.

PARK.—Entirely remodeled and renovated, opened its doors for the season on last Monday evening with the Union Square co. in The Banker's Daughter. The performance was a delightful one, and was witnessed by a very large and appreciative audience. The piece is to run four weeks.

ARCH.—On Monday a full house witnessed Court and Stage, as performed by the Bowers-Thompson comb. The co., with one or two exceptions, is a strong one. The play is very handsomely mounted. Monday next, Buttons.

WALNUT.—The Colville Folly troupe commenced a week's engagement on Monday, appearing before a fair audience in The Magic Slipper. Roland Reed, one of Philadelphia's favorites, was well received. 22d, Tourists in a Pullman Palace Car; 29th, Black Crook.

BROAD.—Pinafore cast anchor for one week on Monday evening, and the crew were enthusiastically received by a crowded house. The co. is the same as when first produced in this city, with the exception of Caroline Richings-Bernard, who filled the role of Buttercup, and that of Ralph, filled by Mr. Hoff. Mrs. Bernard was the main attraction of the performance. She is the best Buttercup that has appeared in this city. 22d, Herrmann, Mlle. Addie, and the three Lories.

CHESTNUT.—The Rice Surprise Party entered upon the second and last week of their engagement on Monday evening. The extravaganza of Hiawatha was produced before a crowded house, and the acting of Messrs. Edouin, Harrison and Dixey elicited immense applause. Wednesday and Thursday Horrors, and Friday and Saturday Babes in the Wood will be produced. 29th, the regular Fall and Winter season will be inaugurated with The Galley Slave.

ACADEMY.—Haverly's Colored Minstrels, under management of T. B. Pugh, opened on Monday evening, offering an immense and attractive bill. The house was literally packed on the opening night. They remain two weeks.

NORTH BROAD.—Fatinitza continues to draw full houses. This week Laura Joyce and Elma Delaro appear as Vladimir, Florence Ellis and Hattie Arnold as Princess Lydia, and Harry Allen and Eugene Clark as the Correspondent, on alternate nights. The addition of the favorite Florence Ellis to this troupe is another card for the management, as she is a sweet little singer and actress, and is well received each evening she appears.

ELEVENTH STREET OPERA HOUSE.—Carn-cross' Minstrels offer such attractions to the public that their little house is filled every evening.

NEW NATIONAL.—The Scanlon and Cronin comb., in O'Neil, were welcomed Monday evening by a full house. Mr. Scanlon's impersonation of O'Neil is a commendable piece of acting.

STANDARD.—Monday, Texas Jack opened for one week in The Black Hills. In the olio Frank Moran, Charles A. Grear, Charles Loder and Mlle. Fay Antonia appear. Excellent biz.

GRAND CENTRAL.—New; George, William and Harry Orlando, Frank Melrose, N. Livingston, Robert Story, Den DeCourcey, Cahill and Regan, Kitty Witland. Performance concludes with 100 Virgins.

ALHAMBRA.—Morris and Roach, Ada Forest, Sweeney and McCarthy, Belle Fairmount, La Martine Bros., and Jennie Farron are new arrivals. Good houses.

MILLER'S.—Kennedy and Magee, DeForest and Emerson, Devere and Malcolm, John and Emma Whitney, Blanche Dixon and Carrie Lavarnie are billed as new faces. First-class business.

Boston.

MUSEUM.—The great attraction this week is the new comedy by Byron, entitled A Fool and his Money, produced for the first time in this country, and which was heartily enjoyed by a large audience on the opening night. Chawles Liquorland (Mr. Warren) is suddenly enriched by the will of his late master, and Percival Ransome (Mr. J. S. Haworth), the expectant heir, is disinherited. Chawles engages Percival as his footman, and retires to a country-seat in Wales, where no one knows his past history. Brazen Vandeleur, Esq. (George W. Wilson) and his daughter Kate (May Davenport) visit the heir, and Vandeleur wants him to marry Kate for the sake of getting the money. But Kate loves Percival, and Chawles loves Mary Draper (Sadie Martinot), a housemaid, whom he knew when he was a servant. The life of Chawles is rendered miserable by the anxieties of his new position and the machinations of Vandeleur, until, finally, it is discovered that the will was not legally drawn, Percival comes into possession of the property, and everything is settled to the satisfaction of everybody.

The play is essentially Mr. Warren's, with Mr. Wilson a good second. Other than these two, the characters are ordinary. Mr. Warren was completely in his element. From the beginning of the piece he made a hit. Mr. Wilson made up the conceited, intrusive, foppish old Englishman to per-

fection. The other parts in the comedy are of less importance. Mr. Haworth had some good lines and situations, which he made good use of. May Davenport furnished a charming bit of unaffected acting. Sadie Martinot was excellent, and greatly added to the enjoyment of the scenes she was in. The comedy was received with favor and seems destined to attain to great popularity. The comedietta, The Spark, precedes the comedy. The Spark has been adapted from the French by T. Sullivan expressly for the Museum. It is a very charming little piece with a simple plot.

Brooklyn.

PARK.—The Megatherian Minstrels opened on Monday night to a good-sized audience. Next week the Emma Abbott Opera troupe. Then follows Lester Wallack in A Scrap of Paper and My Awful Dad.

VOLKS.—The programme embraces: Watson and Ellis, the Teutonic impersonators; Clara Moore, serio-comic; the Peaseys, John and Lea, sketch artists; Billy Barry, Courtland Sisters, Favor and Shields, Mlle. Lee, song-and-dance team, the Haleys; Levanson and Watson, gymnasts, and Lew and Lena Cole. The stock company will have an opportunity of showing themselves to advantage in a drama, The Idiot of the Mountains, which is well cast.

VINE STREET.—Crowded every night. Next week the Moore Sisters, Eunice and Laura, and Daisy Sheldon will appear with Virgie Jackson's troupe, giving Living Statues and A Devil of a Scare.

ESHER'S.—An entire new list of faces will appear at the Palace to-morrow night, consisting of Tom and Henrietta Murray, Tom Hedges, Winnette Craven, sketch and burlesque artists; the Morrello Brothers, John, Lottie and Clarence Burton.

ITEMS.—Topack and Moore, now at Heuck's, go to Baltimore to-morrow.—Nick Roberts left for Indianapolis, Tuesday.—Mutting and Morris, now at Heuck's, leave for Chicago Monday, where they open at the Academy.—Ed Cleary left for New York Thursday evening, to join the co. in support of Adelaide Neilson.—Claude De Haven, press agent for N. D. Roberts, left for St. Louis last Thursday.—Mollie Maeder Steele leaves for the East to-morrow, to join the Florences.—John Robinson, Jr., left yesterday, to join his show in Southern Ohio.—Bob Spiller started Thursday to bill Pinafore in Hamilton, Dayton and neighboring towns.—John D. Germon, of the Julia Hunt comb., who was in the city Friday, reports business good with the comb., which is billed at Hillsboro, Ohio, the week of Sept. 15.—Wallace Sisters in Painesville, Ohio, the coming week.—Iferd Sisters of this city are singing in St. Paul, Minn.—Bob Stevens arrived in town yesterday to take charge of Joe Jefferson's comb.—After the minstrel season at the National, Johnny Allen will again star in his reconstructed piece, Schneider.—Sheppard's dramatic co. opens its season in Middletown, 19th. The co. is being made up here, with E. R. Dalton as star, supported by Annie Barclay, H. J. Wetherell, Ella Miller and others.—W. J. Fleming, Sam E. Ryan, Irene Worrell, Georgie Reynolds and Alice Placié will be among the stock of the National.—A colored Pinafore co., now organizing in this city, will take the road soon.—E. T. Harvey is painting a curtain for the Franklin Opera House.—Annie Boyle will probably star in Capt. William Jackson's comb., of which Walter Benn is leading man, and which is to play through the cities south of Nashville the coming season.—Signor Gustave Bidaux, the baritone, is with the minstrels opening at National.—Last Thursday evening, at the Highland House Belvedere, the twenty-sixth Thomas Orchestra concert was given in honor of the President and Cabinet, who attended that evening.—This afternoon at the Highland House Belvedere, the Gran English Opera co. produced Fatinitza on the new stage with entirely new scenery.

San Francisco.

SEPT. 7.
The California Theatre has been doing a fair business with Robson and Crane. During the past week they have been serving their patrons with Champagne and Oysters, and will continue to do so for several nights this week. This will be followed by The Comedy of Errors. Miss Stanhope, the new leading lady, has been laboring under the disadvantage since her arrival of appearing in roles to which she is strange, but will no doubt make herself popular with the San Francisco public. Lizzie Harrold, the new soubrette, has already made herself quite popular. A piece called A. D. 1900 is in preparation and will soon be produced.

At the Bush Haverly's Mastodons are playing to crowded houses nightly. The arrangement of the first part is the finest ever presented in this city. The twelve song-and-dance men and the twelve cloggers receive unbound applause every night. Mr. Locke undoubtedly struck a bonanza when he procured the services of this immense co. Their engagement lasts two weeks longer.

At the Baldwin Lotta's engagement closed on Sunday evening. Business was only fair. The next attraction will be Herne and Belasco's new play, entitled Chums. Among the effects will be a gristmill in motion, and a cloud burst of real water. Following is the cast: Terry Dennison and Ruby Darrell, the Chums; J. A. Herne and W. H. Haystraw; Uncle Davey, J. W. Jennings; Owen Garraway, C. B. Bishop; Mr. Ellington, the attorney, A. D. Bradley; Foreman of the mill, H. Thompson; clerk of the mill, M. Pierce; Mr. Parker, E. Ambrose; Tom, J. W. Thompson; Sleuth, L. Paul; Chrysanthemum, Katherine Corcoran; Aunt Betsy, Miss A. Adams; Tawdry, Mollie Revel.

ITEMS.—A new comic opera by Oscar Weil, entitled Pyramus and Thisbe, is now in rehearsal at the Bush Street Theatre, and will soon be presented.—The Baldwin Dramatic co. will start this week for Sacramento, under the management of Fred Lyster. It consists of Jeffreys-Lewis, Olive West, Blanche Thorne, Emma Clifden, Nellie Wetherell, James O'Neill, Lewis Morrison, and Russell Bassett. The repertory is Diplomacy, Women of the People, Pink Dominos, Won at Last, and L'Assommoir.—The Australian actor, William Creswell, is shortly due in this city.—One Word, a new play by Fred Maeder, has been written for Jeff and Sallie DeAngelis at one of our principal variety theatres.—It is reported that a change has taken place in the management of the California Theatre, Gen. W. B. Barron assuming the entire control. Frank Lawlor retires from all connection with the theatre.—Camillo Ursi left for Australia last week.—At the Bella Union Pauline Markham has become one of the most popular actresses that ever appeared upon its boards. Miss Markham, with the very talented actor, W. C. Crosby, appear in the principal roles in the laughable extravaganza entitled The Illustrious Stranger, and they are well supported by a first-class co.—At the Adelphi they are giving five shows in one. An excellent first part, a splendid olio, and concludes with a drama entitled Therese; or, the Orphan of Geneva, in which Ida May assumes the principal role.

ITEMS.—A new comic opera by Oscar Weil, entitled Pyramus and Thisbe, is now in rehearsal at the Bush Street Theatre, and will soon be presented.—The Baldwin Dramatic co. will start this week for Sacramento, under the management of Fred Lyster. It consists of Jeffreys-Lewis, Olive West, Blanche Thorne, Emma Clifden, Nellie Wetherell, James O'Neill, Lewis Morrison, and Russell Bassett. The repertory is Diplomacy, Women of the People, Pink Dominos, Won at Last, and L'Assommoir.—The Australian actor, William Creswell, is shortly due in this city.—One Word, a new play by Fred Maeder, has been written for Jeff and Sallie DeAngelis at one of our principal variety theatres.—It is reported that a change has taken place in the management of the California Theatre, Gen. W. B. Barron assuming the entire control. Frank Lawlor retires from all connection with the theatre.—Camillo Ursi left for Australia last week.—At the Bella Union Pauline Markham has become one of the most popular actresses that ever appeared upon its boards. Miss Markham, with the very talented actor, W. C. Crosby, appear in the principal roles in the laughable extravaganza entitled The Illustrious Stranger, and they are well supported by a first-class co.—At the Adelphi they are giving five shows in one. An excellent first part, a splendid olio, and concludes with a drama entitled Therese; or, the Orphan of Geneva, in which Ida May assumes the principal role.

ITEMS.—Manager Pope says it is not necessary to report progress at his theatre. It will be opened in complete shape on the evening of Sept. 22, with Lawrence Barrett as Hamlet.—B. J. McLaughlin, an old St. Louis actor, took a benefit on Sunday evening last.

To-morrow afternoon the Chicago Church Choir co. will give a sacred concert at the Olympic Theatre in aid of the Memphis fund.—An extra performance will be given to-morrow evening at the Grand Opera House. John Dillon and co. will appear in Our Next President.—Sunday night performances are very common at the better class of theatres, and may become a permanent thing, as in New Orleans.—At the Globe Theatre Sidney France has been delighting large audiences in his *Marked for Life*. A regular Sunday matinee is a feature at this house.—Neil Burgess in Winow Bedott will succeed the Berger Family at the Olympic.—Bertha Schumacher, a popular contralto singer, who has been finishing her education in Europe, has returned to her home in St. Louis. She has been engaged for Strakosch's co.—The reporters' walking-match is the town talk here to-day. It takes place to-night, and will attract a large audience.—The local amateurs are getting up another Pinafore scheme—one horror on another's heels, so fast they follow.—Buffalo Bill's troupe, with real "hair-lifters," open at DeBar's on the 22d.

CINCINNATI.—Allen, Delahanty & Hengler's Mammoth Minstrels have been busy during the past week rehearsing, and, judging from the rehearsal we witnessed this morning, we predict a glorious treat of minstrelsy, and crowds of eager spectators nightly. The troupe remain only two weeks, after which they appear in St. Louis, Chicago, Detroit and other cities, and intend putting in twenty weeks in New York City this winter.

ROBINSON'S.—Business not fair. King Sarco closes to-night, as also does Homer and Holly. Sept. 15, Sidney France in *Marked for Life*, and Lillian Hall in her burlesque, Prince Hassendob, together with an olio.

HEUCK'S.—To-morrow night Oliver Doud Byron in *Across the Continent*, for one week. His support will be Harry B. Hudson, F. X. Barrett, J. H. Banks, J. B. Radcliffe, J. W. Fox, G. A. Henderson, James Collins,

Lizzie May Ulmer, Martha Wren Collins and Marie Wren Marion.

COLISEUM.—Frank Jones and Alice Montrague close this evening in the play of Pluck and Luuk. Business not fair. Next week an entire new olio will appear, consisting of Amy Lee, song-and-dance; the sketch artists, Fred Hallen and Enid Hart; the song-and-dance team, the Haleys; Levanson and Watson, gymnasts, and Lew and Lena Cole. The stock company will have an opportunity of showing themselves to advantage in a drama, The Idiot of the Mountains, which is well cast.

VINE STREET.—Crowded every night. Next week the Moore Sisters, Eunice and Laura, and Daisy Sheldon will appear with Virgie Jackson's troupe, giving Living Statues and A Devil of a Scare.

ESHER'S.—An entire new list of faces will appear at the Palace to-morrow night, consisting of Tom and Henrietta Murray, Tom Hedges, Winnette Craven, sketch and burlesque artists; the Morrello Brothers, John, Lottie and Clarence Burton.

ITEMS.—Topack and Moore, now at Heuck's,

THE NEW YORK MIRROR.

3

Detroit.

SEPTEMBER 14.

The immense audience which greeted Fan-
ny Davenport last Monday night must have
been truly gratifying both to the lady her-
self and to her manager. Miss Davenport
scored a big triumph; every person in the
audience acknowledged it. George N. Weas-
sell as Pisanno made an excellent impres-
sion as a capable and painstaking actor. E.
K. Collier, as Iachimo, was excellent. E.
H. Price, as Leonatus, was hardly satisfac-
tory, but endeavored to make the most of an
uninteresting role. Miss Monk was good,
and Miss Montcastle, a debutante, succeeded
nicely. Tuesday night Pique, with Miss
Davenport in her creation of Mabel Rentrew,
drew a magnificent house.

Jane Coombs and co. began an engage-
ment at the Detroit, Sept. 11, for three nights
and matinee, when she played School for
Scandal, London Assurance, Camille, and
The Hunchback in regular succession.
Whether it was owing to a misunderstanding
about the change of plays, or whether on
account of the greater attraction the first
half of the week, I am unable to state, but
in no respect were the houses what they
ought to have been. Her company is a good
one. They go from here to Port Huron, and
play this week on Clay's Circuit. It was
very unfortunate that the idea got abroad
that Miss Coombs was to have played Eng-
gaged. The public were disappointed.

This week is the opening of Whitney's
Grand Opera House, and Salsbury's Trou-
adours are to have the honor. This party
played a very successful engagement here
last season. President Hayes and staff will
probably be present at one of their perfor-
mances.

John McCullough will play a round of his
most famous roles this week at the Detroit.
His company, under management of Wm.
M. Connor, is a very strong one, including
the old favorites, F. B. Warde, John A. Lane
and Emma Stockman.

For the week Sept. 22, The Danites, Prof.
and Mrs. Payne will give light operas for
three days during this week. Wallace's
opera of Lurline will be presented at the
Detroit Opera House on the 29th and 30th
and Oct. 1, for the benefit of Prof. Abel.
The cast will introduce Bischoff, the tenor,
from New York.

ITEMS.—E. M. Gotthold, manager of the
Gotthold Octoroon comb., was in the city
Saturday, on his way to Chicago, to stop the
performance of The Octoroon at the Adelphi
in that city.—Helen Stuart has returned
from Mt. Clemens. She is reported to have
made a very successful appearance as Pauline
in The Lady of Lyons.—Detroit will look
forward with a deal of interest to the
enterprise of Daly in his New Broadway,
as his company will include two Detroit ladies,
viz.: Helen Blye, who has made quite a suc-
cess in this State, and May Fielding, who
will make her debut on the stage under
Daly's tutelage.

Louisville, Ky.

SEPTEMBER 12.

MACAULEY'S.—Maggie Mitchell has suc-
ceeded in drawing large audiences during
her engagement. The support rendered by
William Harris and co. was satisfactory in
every particular. Miss Mitchell has had an
auspicious opening of her season. Route
from here: Grand Opera House, Cincinnati,
Sept. 15; Pittsburgh to follow. Opening
Monday, 15th, Gran's Opera co. Fatinitza
will be given Monday and Tuesday evening.
Cadets, the new opera composed by Mssrs.
Warner and Kerker of this city, will be pro-
duced on Wednesday, Thursday and Friday
evenings, and Pinafore for the closing bill.

BIBRARY HALL.—A benefit will be tendered
Elise Conly evening of Sept. 16, pre-
paratory to her leaving for Europe.

DAVIS' THEATRE.—Still closed; will prob-
ably open about Oct. 1.

METROPOLITAN.—An increase in attend-
ance over that of any former week since the
opening of the season. The attraction given
was Alice Placide in drama, Money and
Misery, supported by the regular Metropoli-
tan stock, and during the latter part of the
week, as an additional attraction, Charles
Emmett appeared in his drama, Dashing
Charlie. Sept. 15: J. W. Carver in drama,
Jack Starling; or, Nature's Nobleman.

MASONIC TEMPLE.—16th and 17th, Tony
Pastor and double troupe.

KNICKERBOCKER.—There was no falling off
in the rush during the past week. The new
faces opening the programme were: The
Miltons, Billy and Lewis, in wooden shoe
specialties; May Carroll in military songs;
J. B. Carroll in Irish and German biz; the
Haleys, Tom and Eddie, in first-class songs
and dances; Mary Milton as the Active Girl;
the Morrello Brothers in specialties, introduc-
ing their great head to head balancing;
Etelle Wellington in neat songs and
dances—the programme ending with the
Haleys in their very amusing sketch called
Boyhood Days. Opening 15th: The Spell-
man Sisters, the great Donohue, Rose Col-
lins, Carrie Davenport, the Maurer's com-
bination, consisting of Charles, Dick and
Lizzie, and Gallagher and Gorman.

ITEMS.—Gorman and Gallagher, two song-
and-dance men, opened at the Knickerbock-
er Monday of the past week, but were dis-
charged after the first night for incompetency.—Alice Placide is engaged at the
"Met" for the season as leading lady, in
place of Hattie Morris, who closes 14th.—
The J. W. Edwards comb., who support
Minnie Cummings, passed through the city
the 10th en route to Nashville, where they
open the 18th.—The J. G. Stutz comb. ar-
rived in town the past week, after a tour
through Kentucky.—The Katie Putnam
comb. played in New Albany, Indiana, the
12th and 14th, and are booked at Terre
Haute week of the 15th.—Horace Dingess,
representing W. C. Coup's circus, has en-
gaged the Exposition Building for Winter
quarters.

Rochester, N. Y.

Favored by fine weather and encouraged
by our citizens, the opening week of the sea-
son of '79 and '80 in Rochester was a grand
success.

CORINTHIAN ACADEMY OF MUSIC.—Opened
its doors Monday evening to a very large and
fashionable audience to witness (for the first
time in this city) Engaged. The cast from
the Park Theatre was the same, with one
exception, as presented in New York. Eng-
aged was given four times, and although
the characters were able sustained, very
few of the audience were favorably im-
pressed with the play. During the week
Tom Cobb and Old Love-Letters were pro-
duced, and Bonnie Fishwife with Palace of
Truth closed the engagement Saturday even-
ing. Business for the week was fair.

The simple announcement that Mary An-
derson would inaugurate the season at the
Grand Opera House last Thursday evening,
was er-
-attract an audience equal to
its e-
-city, and during her engage-
mer-
-nights the numbers did not
dir-
-the Saturday matinee all the

people assembled were not able to gain ad-
mittance. Thursday and Saturday afternoons
The Hunchback was given. Friday evening
Miss Anderson appeared as the Countess in Sheridan Knowles' play entitled Love; or, the Countess and the Serv. Al-
though not a new play, Love is not very ex-
tensively known in this country, and having
recently been added to Miss Anderson's
repertoire, has been played by her but once
prior to this engagement. The performance
was, therefore, somewhat crude, but what
slight imperfection remains will be worked
out after one or two more productions. The
Countess is in many points different from the
line of characters previously impersonated by
Miss Anderson, and being not a little impulsive
in nature the climax is reached more
vehemently; but the dramatic effects are not
less strong. Love will be pushed during the
season and ere the end will undoubtedly as-
sume a leading position. On Saturday evening
Evadne was presented. Miss Anderson's
popularity increases with each appear-
ance.

ITEMS.—Miss Anderson plays in Burling-
ton, Vt., 15th; Montreal 16th, 17th, 18th, 19th
and 20th; Kingston 22d; Belleville 23d; Buf-
falo 24th, 25th, 26th and 27th.—Rankin's
Danites occupy the boards at the Grand 15th
and 16th, followed by Pat Rooney comb. 17th,
18th and 19th, Laura Alberta 20th, Weather-
by Frolics 22d and 23d, Richmond & Von
Boyle 24th, 25th, 26th and 27th.—At the
Academy Tony Denier 15th and 16th, Milton
Nobles 17th, 18th, 19th and 20th, Barney Macauley
25th, 26th and 27th. The 22d, 23d, and 24th are still unsettled.—Manager
Abbey of the Park, New York, was in
the city last week to witness the first appear-
ance in America of Rachel Saenger, his new
juvenile lady.

Buffalo, N. Y.

ACADEMY OF MUSIC.—The Tony Denier
Humpty Dumpty troupe delighted large
audiences the latter part of the week. Mon-
day evening of this week Milton Nobles ap-
peared, supported by a good co., in his own
play of The Phoenix, and on Tuesday even-
ing in another play of his own, entitled A
Man of the People. The attendance was
only fair. The balance of the week we are
to have the McKen Rankin party in The
Danites. The diagram at present does not
indicate very large attendance. For the
following week: the Rice comb. for Monday
and Tuesday evenings, followed by the
strong favorite, Mary Anderson, supported
by a powerful co.

SHELBY'S ADELPHI.—The usual large audi-
ences attend here. For the week the principal
attraction will be the Royal Berlin Lady
Orchestra, "from the Leipzig Conservatory
of Music, Prussia." The other attractions for
the week are: Frank Bush, Hebrew mim-
ic; Eloise Allan, balladist; "Senator" Frank
Bell; the Scarles Bros., clog-dancers;
Ruth and Carney, Ethiopian delineators, and
Loite Grant, vocalist.

ITEMS.—Mine. Anderson completed her
task of walking 2,052 quarter miles in the
same number of consecutive quarter hours
Saturday night. Financially the feat was a
failure.—The Pat Rooney comb. have the
hall for Saturday, 20th.—The German Thea-
tre gives regular performances Sundays and
Thursday evenings.—Seats for the Redpath
Saturday Night Entertainments are selling
woefully slow. As yet hardly enough have
been disposed of to guarantee expenses of
advertising and rent of hall.

Utica, N. Y.

OPERA HOUSE.—The Wilkinsons (Uncle
Tom) closed a week's engagement, 13th,
with good houses, having played during six
nights and matinee to over 9,000 paid admis-
sions. Pat Rooney showed here last eve,
15th, to fair house. He has good people
with him. 18th, Tony Denier's Humpty
Dumpty co. 22d, Barney Macauley in Uncle
Dan'l. 25th, Saville & Lee Opera co.

CITY OPERA HOUSE.—As predicted, Mary
Anderson caused all the seats to be filled,
Sept. 9 and 10, on the opening of this cosy
hall, and many were turned away. The
support was all that could be desired, the co.
being on the whole the best that has supported
any star in this city since Fanny Daven-
port presented Pique under Augustin Daly's
management in January, 1878. Robert Mc-
Wade gave his version of Rip Van Winkle,
Messer. Bows and Calice left for New York,
where they obtain better engagements with a
Pinafore co. It is feared the Grau party
is weak, financially, as they had to borrow
money to get out of Cincinnati. Louisville,
Ky., this week, New Orleans following.
Coming: Tony Pastor 18th, Dora Gordon
Steele Party, 25th and 26th.

GRAND—Gotthold's Octoroon, 19th and
20th.

ITEMS.—Frank and Irene Murdoch have
gone to New York to begin their amusement
season.—The excellent pianist, Caroline
Schneider, has returned from Europe and
will reside in Columbus this season.—It is
rumored our charming songbird, Fannie
Manetti, will winter in Cincinnati. Louisville,
Ky., this week, New Orleans following.
Coming: Tony Pastor 18th, Dora Gordon
Steele Party, 25th and 26th.

GRAND.—Gotthold's Octoroon, 19th and
20th.

ITEMS.—Frank and Irene Murdoch have
gone to New York to begin their amusement
season.—The excellent pianist, Caroline
Schneider, has returned from Europe and
will reside in Columbus this season.—It is
rumored our charming songbird, Fannie
Manetti, will winter in Cincinnati. Louisville,
Ky., this week, New Orleans following.
Coming: Tony Pastor 18th, Dora Gordon
Steele Party, 25th and 26th.

Pittsburgh, Pa.

OPERA HOUSE.—The Tourists in the Pull-
man Palace Car opened the season 8th, and
played during the entire week to good busi-
ness. From the spontaneous marks of app-
roval with which the piece was greeted
nighly, there can be no doubt of its becoming
popular throughout the country. Open-
ing 15th, Dora Gordon Steele Opera co., one
week. 22d, Maggie Mitchell and co.

LIBRARY HALL.—Tony Pastor and co.
19th and 20th.

ITEMS.—At the request of the citizens, Man-
ager Phillips and Kink co. gave a so-called
sacred concert at the Opera House, 14th, but
the sacred part was laid on the shelf, and a
first-class variety, minus the dancing, given
instead, much to the amazement of a large
number of the audience, who left the hall.
The manager had better stick to his Rink
and drop his sacred concert scheme.

Newark, N. J.

THEATRE.—The Gilberts appeared to fair
business, on the 11th and 12th, in the musical
burlesque comedy written for them by Frank
Rogers, entitled Mosquitos, with the follow-
ing cast: Sallie Muggles, Katie Gilbert,
with imitation of Mlle. Aimée in "Pretty as
a Picture"; Arabella De Montmorency,
Belle Gilbert, with duet from La Sonambula;
Miranda, Baller, Jessie Gilbert, with parody,
"I'm Little Butter Tub;" John De
Bonair Chunks, James W. Gilbert, with
"Auctioneer's Song;" a la Sorceror; Romeo
Leonidas Smithers, Harry B. Bell, with his
original poem, "Devil's Bar;" Horatio Far-
row, David R. Young, with his harmonicon
solo; Tobias Gauke, Danl. Mortimore. The
performance was highly entertaining and
amusing, and received the universal approv-
al of the city press. 13th, Pink Dominos was
played in a small audience. Route: Fred-
ericksburg 15th, Leesburg 16th, 17th and
18th (Fair week). Lynchburg 19th and 20th,
Knoxville 22d and 23d. Ford's Juvenile
Pinafore co. open on the 17th for six nights
and matinee. Route: Petersburg 24th,
Lynchburg 25th and 26th, Danville 27th,
Greensboro 28th, Raleigh 29th, Golds-
boro Oct. 1, Wilmington 2d, Columbia, S.C.,
3d and 4th, Augusta, Ga., 6th, 7th and 8th,
Charleston, S. C., 9th, 10th and 11th, Savannah,
Ga., 13th, 14th, and 15th, Macon 16th and
17th, Albany 18th, Cuthbert 20th, Mont-
gomery, Ala., 21st and 22d, Selma 23d, Opelika
24th, Columbus 25th, Atlanta, Ga., 28th,
29th and 30th, Rome 31st, Dalton Nov. 1,
Chattanooga 3d and 4th, Nashville, Tenn.,
6th, 7th and 8th, Louisville, Ky., 10th,
one week.

TRIMBLE'S.—New faces 15th: Marlow and
Mealy, May Raymond, Nellie Walters, Alf
Barker, and Hernandez Foster, in Jack
Harkaway. Continuing from last week:
Baldwin and Nagle, Dave O'Brien, Samuel
Renard, Charles McDonald, Mlle. Lottie,
Emma Hoffman, Sherwood Sisters, Jerome
Stansill.

TRIMBLE'S.—New faces 15th: Marlow and
Mealy, May Raymond, Nellie Walters, Alf
Barker, and Hernandez Foster, in Jack
Harkaway. Continuing from last week:
Baldwin and Nagle, Dave O'Brien, Samuel
Renard, Charles McDonald, Mlle. Lottie,
Emma Hoffman and C. H. Scudder.

ITEMS.—John Ehsler is in Cleveland this
week, supporting C. W. Coulcock in The
Chimney Corner and other pieces.—Dele-
hamant and Hengler left this city 11th for
Cincinnati, from which place they start out
with their own co.

Providence, R. I.

OPERA HOUSE.—This house will open Sept.
22. Everything promises a successful sea-
son. Gus Williams in his new play, Our
German Senator, is the opening attraction, to
be soon followed by Rice's Surprise Party,
Murphy's Juvenile Pinafore co., Chanfrau,
Tony Pastor, Maggie Mitchell, Joe Jefferson,
Lotta, Mary Anderson, John McCullough,
and other first-class attractions. The new
drop curtain is very handsome and was
painted by John A. Calje of New York. In-
stead of rolling it slides up—an idea and in-
vention of Mr. Couch, master mechanic of
this house.

LOW'S.—Barlow, Wilson, Primrose & West
occupied this house 12th and 13th to good
business. Annie Pixley opens the regular
season 17th in M'Liss.

COMIQUE.—A good show was given last
week. Capt. Swan gave wonderful exhibi-
tions in a glass tank of water, surrounded
by crocodiles and snakes. The new-comers
this week are: Bryant and Saville, Bertie
Rergie, Clark and Edwards, Pendy and
Warner, Crumley and DeForest, the Olympia
Quartette and Ed Christie. The enter-
tainment closes with Charley Talis' new
version of Robinson Crusoe.

PARK GARDEN.—Pinafore will continue
until the close of the Garden, 20th, which
will make the sixty-third performance. On
Friday night there will be a challenge fire-
work display between Prof. Moritz Blank
and Prof. H. M. Wedger of Boston.

SANS SOUCI GARDEN.—Chimes of Norman-
dy continues with unabated success.

Cleveland, O.

EUCLID AVENUE OPERA HOUSE.—The
Dora Gordon Steele H'en Party have been
singing through the past week to long
rows of vacant chairs, and the engagement
cannot be called a success. The co. is weak
in good voices, and should be strengthened in
various ways if its members expect to hold
together throughout the season. Route:

Pittsburgh, 15th and week; Youngstown, 22d;
Canton, 23d; Columbus, 24th, 25th; Dayton,
26th, 27th; Detroit, 29th, 30th, and Oct. 1.
The Revellers open at Opera House Monday,
Sept. 15th, for one week. The Bowers-Thompson
comb. follow, beginning Sept. 22.

ACADEMY OF MUSIC.—C. W. Coulcock has
almost entirely recovered from his attack of
rheumatism, and will appear during the
week of 15th in The Chimney Corner, Wil-
low Copse, and One Touch of Nature. He
will be supported by John and Effie Ellsler,
and the engagement promises to be a success-

ful one.

COMIQUE.—Arrivals, 15th: DeVoy Sisters,
Carrie Lewis, Haley and West, Morton and
Miles. Departures: Frank Bell to Buffalo,
D'Alve Sisters and Viola Ray to Detroit,
Keating and Sands and Blanche Dixon to
Braddock, Pa.

ITEMS.—The Litta concert is already an
assured success, over 2,200 seats having been
sold in advance. Miss Litta sings at Akron
Thursday, 18th.—R. M. Carroll and sons did
not appear at the Comique last week, as an-
nounced.—J. B. Curran has been in town for
a few days. He leaves to join Lawrence
Barrett's co. at some point in Canada.

Columbus, O.

COMSTOCK'S.—Fatinitza was presented in
good style to a large audience, 10th, by
Grau's co. As a comic opea it is a success,
being replete with action and good music.
Blanche Corelli is charming as Vladimir and
Fatinitza. Henri

THE NEW YORK MIRROR.



THE ACCREDITED ORGAN OF THE THEATRICAL
MANAGERS AND DRAMATIC PROFESSION
OF AMERICA.

Published Every Thursday at No. 12 Union
Square, New York.

ERNEST HARVIER, Editor.

SUBSCRIPTION:

THE MIRROR will be sent to any address, post-paid, for \$2.50 a year, or \$1.25 for six months.

ADVERTISEMENTS:

General, Per Line, Ten Cents; Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Wednesday. Cards changed as often as desired.

All communications intended for any Department of this paper must be addressed to ERNEST HARVIER.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" matter.

NEW YORK, SEPTEMBER 20, 1879.

Amusements.

HAVERLY'S THEATRE—Our Daughters.
WALLACK'S THEATRE—Woolfert's Roost.
GRAND OPERA HOUSE—Emma Abbott.
ABEY'S PARIS THEATRE—Sothern.
UNION SQUARE—My Partner.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Bandmann.
DALY'S THEATRE—Newport.
FIFTH AVENUE THEATRE—Opera Bouffe.
NIBLO'S GARDEN THEATRE—Enchantment.
BOOTH'S THEATRE—Rescued.
MADISON SQUARE THEATRE—Closed.
OLYMPIC THEATRE—Jennie Yeams.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Mulligan Chowder.
LONDON THEATRE—Variety.
TONY PASTOR'S—Variety.
VOLKS GARDEN—Variety.

MIRROR LETTER-LIST.

Ayers, Jos. B., (scenic artist.) Lingard, Wm. Horace Lingard, Alice Dunnинг (2)
Byron, Oliver Doud Lingard, Alice Dunnинг (2)
Burns, J. T. Mortimer, G. A.
Bothwell, John R. McCullough, John (2)
Belgrave, Adele Morse, Wm. F. (3)
Cavendish, Ada Mills, Eva
Cole, Sadie B. Mitchell, Maggie (3)
Daly, Augustus L. Murray, Eva
Clarke, Lillian Cleves McDouough, J. E.
Collier, J. W. (2) Mack, Will (2)
Chandos, Alice (2) McKay, Andy
Durgon, Augusta Neilson, Adelaide
Daly, Augustus (2) Norton, John H.
Dobson, Frank Osborn, Rose
Davenport, Fanny Oates, Alice
Eckert, T. Wilmet Prescott, Marie
Fisher, George Pickman, Kate
Frayne, Frank L. Rutledge, J. P.
Florence, W. J. Rochester, Ida
Frederick, John Low, G. G. Newcott
Geisler, F. Rogers, John H.
Griste, Chas. B. Radcliffe, Geo. B.
Gordon, Lou Rogers, Genevieve
Garnett, Percy Sellers, G. Harry (2)
Hastings, Marie C. Stevens, Chas.
Henderson, R. Scott, Lester F.
Hedges, D. B. Schwab, Fred.
Heas, C. D. Sessions, Edith K.
Hallams, M. Temple, Louise
Hamilton, James (2) Thompson, Den
Johns, Effie. Voque, E. Isle
Joyce, Laura Wilmet, A. A.
Kelly, T. J. F. Wilton, Geo.
Leighton, Louise

A Good Selection.

When Mr. Boucicault assumed the management of Booth's Theatre, he did so, not as a speculator in search of profit, as an actor seeking an engagement, or as a dramatist "with a play," but rather as an artist who had enjoyed, during many years, great favor with the New York public, and was desirous of making some sort of acknowledgment and return. Guided by this feeling he transformed the old theatre into a very palace, wrought such changes as perfect taste might suggest and lavish outlay encompass, and engaged a company fully in keeping with the reconstructed theatre. Then he wrote a play designed to present its members to the best advantage, and to introduce to the public a new actor—his son-in-law—in a role commensurate with his capabilities.

That Mr. Boucicault was perfectly sincere in his endeavor need not be recited. He had already a play accepted at Wallack's, his own services as a star were never in greater demand, and on his princely scale of management, Booth's could yield him no profit whatever. But he felt that the noble edifice which Edwin Booth had erected with so much effort to the cause of Dramatic Art in our midst, should not be allowed to be tenantless for lack of a manager of sincere and conscientious aims, and he realized that the duty of rescuing it from disuse and discredit fell to him as the actor and dramatist who had enjoyed so conspicuously for twenty years the unfailing support of New York audiences.

Had Mr. Boucicault been impelled to hire Booth's as a speculation, he would have put in a big star supported by a cheap company, and have stood a better chance of profit than he does to-day. Such, however, was not his design.

It has not escaped the notice of those who have watched the announcements of Booth's Theatre that Mr. Boucicault has been careful not to proclaim himself as manager. He appreciates as well as anyone that management is neither his field nor his forte, and that his sumptuous ideas, if persevered in throughout an entire season, would redound more to the profit of the public than to the prosperity of the box-office. But Mr. Boucicault is in view a manager for Booth's—

who can carry out and carry on the

ideas he has inaugurated, and conduct

the theatre through a season of genuine prosperity.

That man is John Clayton.

Mr. Clayton is Mr. Boucicault's son-in-law. He is an actor. He is the one attraction at Booth's to-day.

Mr. Clayton is a frank, manly, unassuming young Englishman, thoroughly versed in the requirements of his position as a player; is an affable gentleman, and is endowed with the best principles of business. He has taken his place as leading actor at Booth's quietly. Those who have seen him, like him. Those who have not, have heard naught but good spoken about him.

It is the interest of everyone who loves the Drama as an art that Booth's Theatre should this season continue a Temple of the Legitimate, and be held in the position where Mr. Boucicault has with such cunning effort placed it. John Clayton is the man to do this work. Mr. Boucicault is needed at Wallack's.

Change of Base.

The Music Trade Review, which has recently changed its name to that of the Musical Times, has added a theatrical department, intended, as we understand, to absorb the publication now known as the Dramatic News. The idea is to give dramatic information, not for purely professional readers—stars, managers, etc.—but for the large class of devotees of the drama-amateurs, newspaper people and theatre-goers—whom the News has hitherto supplied.

This was the original scheme upon

which the Arcadian (of which J. C. Freund, now editor of the Musical Times) was started,

and it was found to be not without advantages.

Such a paper could not expect to have much advertising patronage from this department, as it would appeal to a non-advertising class and would deal solely with New York amusements. The News has experienced the same trouble. The

Musical Times is issued from the same office

in Centre street, has absorbed a number of

the News' contributors, and being now a

bigger and a better paper, will absorb, naturally, its readers.

The field can only be

properly covered by but one, and the Musical Times seems to have all the advantages.

The defection of Cazauran and the permanent withdrawal of Josh Hart to Boston,

where he is managing the Athenaeum, have

rendered Mr. Freund's coup most opportune.

The News will be devoted to society

intelligence, the Musical Times to musical

and dramatic criticism and theatrical news,

and the Music Trade Record—a new pub-

lication, by the way—will attain to the field

formerly occupied by the Music Trade Re-

view. None of these changes are of any

special import to the readers of THE MIR-

ROR, but as part of the news of the day they

should be recorded. Mr. Freund and the

former readers of the dramatic department

of the News are to be congratulated on the

excellent typographical appearance of the

Musical Times, which is in every way a

credit to the job office which prints it.

Daly's Theatre opened last evening (Wednesday) with a new company in two new pieces, but too late for this week's MIRROR. On Saturday the house was thrown open to inspectors, and the alterations noted and approved. Mr. Daly has wrought from the old Broadway and dingy Museum a beautiful house. Its elegance is of the boudoir, its beauty that of the parlor. Everything is quiet, refined, luxurious. The walls are hung with tapestry paper; the doors with heavy curtains; the ceiling is panelled with white and gold; the auditorium is illuminated by a single crystal sunlight. The stage is literally enclosed, like a picture, in a frame of dead gold, with a mat of maroon velvet. The floor is covered with a Persian carpet, and the broad seats are painted a light blue and upholstered in ruby velvet. On each side of the auditorium is a fire-place, lined with tiles, and over these are trophies of armor. There are no mirrors, except in the lobby. Herr Stiepveich has painted two frescoes to fill the spaces over the reconstructed private boxes. On the right hand is Plautus reading his comedies; on the left is the Triumph of Comedy. A new act-drop, the Crowning of Comedy, painted by Witham, hangs between these decorations. There are ample lobbies, with parlors for ladies and gentlemen, on each of the three floors of the theatre. The windows are fitted with cathedral glasses. The colors of the woodwork are cherry and walnut. The size of the auditorium is 60x30 feet, and it will seat 1,400 persons. The size of the new stage is 63x43, and it is fitted with sinks, bridges and all other modern improvements. There are four new private boxes, the largest in the city, 23 feet high, and framed in dead gold, relieved by a charming frieze of flowers. The new portico, painted in green and bronze, leads into the lobby by steps of polished Italian dove marble. The lamps are of plate glass. Two sets of storm doors protect the entrance. Altogether, it would be difficult to imagine a richer, more comfortable, or more tasteful theatre. The company are as follows:

Charles Fisher, William Davidge, Charles

Leclercq, Harry Lacy, George Parkes, Hart

Conway, George Morton, John Drew, E. G.

Wilkes, F. C. Williams, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

Wilkerson, J. C. Nichols, J. C. Nichols, J. C.

THE NEW YORK MIRROR.

5

FALL OPENING.

The Hit at the Union Square.

Bartley Campbell has been trying for nine years to get a metropolitan hearing as a dramatist. He got it on Tuesday night when Mr. Palmer, with rare courage and sagacity, threw open the doors of the pretty Union Square on the first performance of *My Partner*, thereby adding one more to his already long list of theatrical successes.

The presentation of this play at this time, at this theatre, is an event of more than passing importance. The Union Square has made its reputation principally through foreign pieces, and its last exploit with a drama of California life would have taught a less resolute man than Palmer to shun any repetition of that experience. Of the unsuccess of Mr. Campbell's previous effort at this house it is not necessary or indeed opportune to recur.

The play with which *My Partner* will be (almost instinctively) compared is *The Danites*.

When that work was first seen in New York, the writer of this article was alone among the representatives of the daily papers

in predicting that the star had struck a mine of wealth—a find which would yield a boundless fruitage. That belief was based on the inherent strength of the play, the possibilities of the theme and the acting of Louis Aldrich. That an opportunity so bright should fall on man so singularly undeserving as McKee Rankin, was one of those caprices of fortune which baffle the sober mind. Aldrich was the real attraction. To get him in a good piece in which there was no Rankin became Aldrich's need, the public's desire and Campbell's task. The dramatist withdrew to a Pennsylvania hamlet, the name of which is known to no one who can pronounce it, and there he set himself to work.

The play—*My Partner*—which he has produced is a more natural, a more logical and a more interesting drama of California life than *The Danites*. A good authority once said that Bartley Campbell displays more poetry in his writings than all other living dramatists combined. It is true. There are in *My Partner* lines of the tenderest and most unspeakable pathos, poetry as deep and full and genuine as the sounds wooed and wafted through a forest of pines, and as redolent of the atmosphere of California as the streams which leave its valleys, or the snows which crown its mountain heights. There is humor and sentiment, there is sense and sequence, there is chivalry and feeling, there is poetry throughout. Every one has imagined that the author or dramatist who has lived within the shadow of a California canyon is brought closer to Nature in its grandeur and sublimity than is possible in any other place. It might seem as if Nature had selected the forest-garden of the Pacific as the last place wherein man would penetrate, hence the repository of her best gifts in profusion. Mr. Campbell has caught the spirit of this and framed a pretty domestic story in the pure gold of a rough mining habitation. There are no pistols, dirks or shotguns in *My Partner*. There is but one murder.

Ned Singleton has seduced Mary Branden. Joe Saunders, his partner, loving her, proposes marriage. He learns his friend's perfidy and exacts from him a pledge to repair the wrong done her. Ned agrees. The partners part. E'er the ceremony can be performed Ned is killed. Mamie's hope of reparation is blasted with his death. She disappears. Joe is accused of the murder. Mamie returns. Joe, to shield her and to protect the memory of his partner, marries her himself. The curtain falls on his acquittal, and he leaves the Sheriff's custody to enter the matrimonial camp.

The merits of the work are its sustained interest, its strong climaxes, its beautiful dialogue, its coherence as a play, and the poetic atmosphere in which it is enveloped. Its faults are undue prolixity in the first act (the first scene is altogether unnecessary, and should be cut out), and a lack of elaboration of Aldrich's part. Pruning and changing will obviate this, however, and repetitions will show where the characters can be improved.

The best acting in *My Partner* is done by Louis Aldrich, for whom the part was framed and the play written. Mr. Aldrich is one of the score of good actors who lacked only the opportunity to make a hit. His chance came in the Parson. But he has now a role susceptible of infinitely more elaboration, and one which tells more with an audience. He played it superbly on Monday, making every point, and displaying an amount of intensity simply marvelous. Aldrich is to be congratulated on the best of all gifts which can come to an actor or actress—the opportunity of playing a really good part.

Charles Parsloe as Wing Lee, the Mongolian laundryman, provides some very pleasant comedy. In Chinese roles Mr. Parsloe is inimitable, and the fact that he has in *My Partner* some connection with the story, endows his character with an interest it lacked in *The Two Men of Sandy Bar*, *The Danites* and Ah Sin.

Maude Granger is an actress who has been written into popularity by the assaults of blackguards, and kept there by the blind opposition of fools. A woman of indomitable pluck, hard study, and almost restless ambition, she has by arduous effort made for herself a place on the stage which she seems disposed to keep. Her performance of *Mary Unders* in this play is from every point of view a good one. Indeed, we do not know an actress who could bring more intelli-

gence, labor and good looks to the depiction of the poignant woes and heartache griefs of this woman, fitly described on the bills as one who "had no mother to bring her up." Miss Granger may be credited with a success in the character.

Frank Merdaunt in Col. Britt has what may be called a "fat" part. It is surcharged with bright, funny lines throughout. Merdaunt makes the most of these, and lifts the character—a sort of Pacific Slope Bardwell Sotle—into a place of primary prominence.

The other roles are not important. Henry Crisp as Ned, "my partner," appears only in two acts, playing with a good deal of fire a very difficult role. Minnie Palmer looks sweetly as Grace and plays the part quite prettily. J. W. Hague in the deep-dyed villain, Harry Edwards the noble father, and J. H. Burnett the younger sister's accepted suitor. Alice Gray has a splendid comedy role, but how harshly and how badly she plays it—well, it would do no good to state.

My Partner presents one beautiful scene (the first), a genuine triumph for Marston. It represents the valley of the Golden Gate, with a distant view of Mount Shasta.

To sum up: *My Partner* is a good play; it is well acted; it is a success. Louis Aldrich and Maude Granger have made hits in their respective parts. Bartley Campbell has had the seal of metropolitan favor put upon his new drama. Mr. Palmer has inaugurated his fifth season at the Union Square more auspiciously than any which have preceded it. Few performances within late years have given so much pleasure to an audience, or brought so much feigned good to the interests of Drama, as the current hit at the Union Square. The first matinee performance of *My Partner* occurs on Saturday at 1:30.

Opera-Bouffe at the Fifth Avenue.

Maurice Grau played a full hand at the Fifth Avenue on Monday night, when he introduced to the New York public Capoul, Paola-Marie and Angele in Lecocq's most melodious opera, *La Fille de Mme. Angot*. The house which welcomed them was the best gathered in the edifice in years. It overflowed into the lobbies, it filled the seats and boxes, it skirted the walls and eddied about the aisles and orchestra. It represented the wealth and fashion of New York. Here and there an actor or actress of national reputation, or a critic of some prominent newspaper, appeared in view, but generally speaking the house was "money," and there was a most pleasing absence of the gingerbread worthies who infest first-night performances and clutter about the doors. The audience, too, was remarkably enthusiastic, and cheered and applauded throughout as if well satisfied.

Mr. Grau's enterprise is a bold and daring one. He has transported three reigning French attractions by guaranteeing them such fanciful terms that anything short of a furore would overwhelm him with disaster, and he has surrounded them with Aimee's old organization—a superb supporting company. But pluck and daring are just the qualities which win among managers, and Mr. Grau is to be congratulated on having made a brilliant and decisive hit at the Fifth Avenue.

The real attraction is Capoul. This singer, the charms of whose voice, method and presence has held captive the sympathies of opera-goers in all the great cities, has done a wise thing to glide into the realms of opera-bouffe. His voice, never strong, has lost in volume since he sang here last, but its sweetness has increased. That is to say, its opportunities have been augmented. The charm about Capoul's singing is its exquisite phrasing. He attains the most delicate and charming effects by an apparently unconscious movement, half dreamy, half sensuous. There is no rude expenditure of vocal strength, no painful straining, no boisterousness. This constitutes at once an attraction. Love-songs are not attuned to the clangor of anvils, nor is love made in shrieks and shouts. The earnest, airy method which Capoul invariably employs may (speaking from a severely critical standpoint) cover very many vocal deficiencies. Probably it does. But at the same time it reveals a quality of expression so sympathetic, tender and expressive that when joined to an address so engaging, a personnel so handsome and a delicacy so acute as Capoul's, the effect is positively irresistible. It would seem that he is just fitted with the part of Ange Pitou, for it fits him like a felice glove. Had the part been written for him, or he been chosen for the part, he could not enter into it more fully. The romanza which he incorporated into the last act was exquisitely rendered, and was boisterously redemande.

The second attraction of the troupe is Angele, a Bordeauaise, divinely proportioned. Mlle. Angele is an ideal French beauty, tall, muscular, with dainty features, a magnificent figure, bright eyes, light hair, and an imperial carriage. She is a good type of the thoroughly voluptuous woman. She cannot act—of course. She can sing—a little. Her Mlle. Lange would alone fill the house. Her entree was picturesquely made, and immediately recognized. It was the verdict of the lobby that "she knocked the house cold." In reality, she produced just the contrary sensation.

Paola-Marie, the prima-donna, is a short, plump, energetic Frenchwoman, with plenty of dash, and a voice that is harsh in most notes, strong in others, and sweet in none. She will never replace Aimee in the regard of American theatre-goers, but she will develop popularity with opportunity and time.

Her Clairette was seen on Monday night under peculiar circumstances, the only outward effect of which was considerable nervousness. Mlle. Marie is a good actress, and in other parts her worth will be made known. She was well received on Monday night, and, though she missed some of Aimee's best points in the opera, she caught others which put the house in good humor.

The representation of the other roles of the opera was of remarkable excellence throughout. M. Juteau, despite his clownishness and an occasional disposition to dominate the stage, is a good Pomponet, and Mlle. Delorme a capital Amaranthe—the best we have ever seen. Nowhere outside of Paris, however, is the true humor of such a character as this appreciated, hence Mlle. Delorme's cleverness passed almost without recognition till she came to sing, when there was applause. M. Jouard does not particularly excel as Larivaudiere, but Duplan as Loucheard, the police-spy, is very funny. Two or three of the marketwomen are amusing, and the dance in the third act is rightly redemande.

Maurice Grau is a manager who deserves whatever success he attains, and it is pleasing to be record that his tact, industry and enterprise in bringing hither his present organization, is meeting with public patronage in its fullness and public reward at its best. Other operas (beginning with *La Perichole*) will follow *La Fille de Mme. Angot*. We regard the success of the present engagement as assured.

"Our Daughters" at Haverly's.

A crowded house witnessed the performance of the Criterion Comedy company at Haverly's on Monday evening. The play selected for their initial Metropolitan appearance was a comedy from the German of L'Arronge, entitled *Our Daughters* (*Hauseman's Tochter*), played for the first time in English.

The German drama has been regarded with very little favor as a source for adaptation by English translators and dramatists. Its humor is cumbersome and heavy, and is too somnolent to please the American public, educated as it is to appreciate the finesse and delicacy of the French comedy.

In *Our Daughters* the adapter has done a clever piece of work, and has invested the dialogue with considerable sparkle. Certain suggestions of strongly drawn and eccentric character add a charm to the play that would be increased were this intention fully rounded and carried out to the end. Bad judgment was used in making the play in four acts, for the second act is wholly barren of interest and should be combined with the third. The greatest fault lies in the puerility and want of originality in the plot, a synopsis of which is as follows:

Jacob Van Dale, a retired gardener, the father of three charming daughters, is an eccentric individual of the Joskin Tubbs order. He spends the greater part of his time in studying time-tables and railway guides. Van Dale has left the care, education and management of his daughters entirely to the judgment of his wife. The first act is laid at the home of the Van Dales, and is devoted to several amusing comedy scenes, wherein Emily and her husband, a young childless couple, quarrel upon the proper modes of nursing and rearing mythical offspring. Two years elapse between the first and second act, which takes place in the drawing-room of Mrs. Knabe on the occasion of her birthday. Little or nothing of interest occurs in this act. The third act discloses the house of Alfred Haman. His wife is attired for a ball, to which she goes with her mother, the husband preferring to stay at home. During his wife's absence his jealousy is aroused by a combination of mistakes, and in a highly dramatic scene with his wife after her return, he taxes her with carrying on an intrigue with a rejected suitor. He leaves the house with the intention of bringing about a separation. Van Dale, notwithstanding his precautions, has missed the train, returns to pass the night at Mrs. Haman's house, and overhearing the interview, takes the settlement of matters into his own hands, and in the course of the fourth and last act brings about a reconciliation between the couple, asserts his rights, gives his daughter Fanny a lesson in cooking, and, finally, exhibits a genuine grandchild of twelve months, as the curtain falls on the customary and conventional happiness of all parties.

F. F. Mackay as Jacob Van Dale gave an unctuous and finished impersonation. The comedy scenes with Ann Eliza were admirable. His pathos was sympathetic and perfectly natural, and though a number of stupid ignoramus in the audience were so mentally deficient as to mistake the affecting scene with Rose at the end of the third act, and greet it with laughter, the promptness with which it was suppressed and hushed by the intelligent portion of the audience was commendable.

Louise Sylvester as Rose was painstaking and polished in her stage business and the mechanical part of her acting, but her voice is unsuitable for an emotional role, and is heard only to advantage in comedy.

DeWolff Hopper did some clever acting as William Knabe. He has but lately entered the profession, and his work shows the result of diligence and thought.

T. F. Egbert as Alfred Haman was stilted and preachy.

W. A. Whitecar overacted Edward Galen, a stuttering physician, inclining occasionally to burlesque.

A. H. Canby as Baron Hartmann played a short and ungrateful part effectively.

Emma Fellman and Ellen Gardner were respectively good.

Mary Davenport seemed ill-suited to the part of Ann Eliza.

Miss Earle did a clever character bit as Margaret Kline.

Virginia Newbold played a chambermaid naturally and modestly.

The company throughout was excellent in almost every case; working in unison, exhibiting the fruits of thorough training and hard work, and justifying the opinions of the out-of-town press. There were several little irregularities and inconsistencies in pronunciation that should be remedied. Miss Sylvester and Miss Davenport should mutually agree upon a common pronunciation of the word *soiree*—Miss Sylvester's "soirée" and Miss Davenport's "swarry" appearing ludicrous.

The audience was large and received the play and the company with favor.

Mary Anderson in "Love."

The one new role which Mary Anderson has added to her repertoire for the season is that of the Countess in Sheridan Knowles' five-act play, *Love*; or, the Countess and the Serf. Her first appearance in this character was last Wednesday evening at Utica, where the play was well received. Friday evening it was produced in Rochester, greatly improved over the preceding performance, and proved, before a large and critical audience, quite a hit.

Love is not a new play, Ellen Tree having first appeared as the Countess at Covent Garden, London, in 1839.

It was afterward introduced in this country, but, not being properly handled, did not take very well, and was finally dropped. Consequently its plot is little known to theatre-goers of the present time. It tells prettily the story of the loves of a Countess and a serf, who, having been closely associated from childhood, become ardently attached. The Countess is of a cold and proud nature, which, allied to the duty she conceives she owes her family and position, compels her, although she deeply loves the serf Huon, to conceal the fact and assume a freezing and impudent demeanor toward him. Huon, who possesses a noble nature, is withal modest, and, while his feelings are in harmony with those of the Countess, he cannot think that she would stoop to one so lowly born.

While the Countess and attendants are one day in a forest, a severe thunderstorm comes up, and a tree, near which Huon has taken refuge, is struck by a bolt of lightning and stunned by the shock, he falls to the earth. Then it is that the Countess, thinking he is dead, reveals her love for him. This is observed by some noblemen of the court, who hasten to communicate the fact to her father the Duke. The Duke, maddened by the discovery, conceives a plan to compel Huon to marry another, and, summoning him, commands his compliance or his life. Huon sets forth reasons why he cannot and will not comply, thereby inviting death, and the Duke in despair leaves him to reflection, hoping that time may bring him to a more pleasant frame of mind. The Countess, who has overheard the conversation, at this juncture discloses herself and begs Huon to sign the document which would bind him irrevocably to another. Huon reluctantly yields, and the ceremony uniting him to a lady of the court is at once performed; but the marriage is so repugnant to Huon that he at once leaves the court, but finally returns at the solicitation of the Empress and enters a tournament, the victor of which secures, by the will of the Duke—now dead—the hand of the Countess. Huon is defeated in the contest, and the conqueror, claiming the privilege of his victory, the Countess confesses that she is already married, and to Huon. Huon is as much surprised as the rest, and the Countess explains that he has really married her, she having substituted herself for the lady whom she had proposed to him, and the curtain falls on the prospective happiness of the Countess and the Serf.

Of Miss Anderson's performance our Rochester correspondent writes:

"A crowded house greeted the popular young tragedienne. The anticipations of the audience assembled were not disappointed. The splendid five-act drama of Sheridan Knowles drew out all the fire and animation which are so eminently the gift of the beautiful favorite. Miss Anderson had every reason to feel flattered by the cordial welcome she received. Though by no means the strongest attraction in Miss Anderson's repertoire, the Countess is a role in which she appears to great advantage, having several impassioned passages where all restraints are cast aside. Notably, her scene with the Empress is full of power, tenderness and expression. Miss Anderson seems to have made a thorough study of the part, and played the character delightfully."

"The role is, in some of its aspects, different from the severally classical parts with which so much of the lady's fame is associated. But she has shown in *Love* a power of passionate expression with which few people had given her credit, and a remarkable sympathy with the gentler and more womanly traits of its most lovely character. The support devoted to Milnes Levick, who gave an excellent performance of *Huon the Slave*. Attendance overflowing, enthusiasm great."

"The role is, in some of its aspects, different from the severally classical parts with which so much of the lady's fame is associated. But she has shown in *Love* a power of passionate expression with which few people had given her credit, and a remarkable sympathy with the gentler and more womanly traits of its most lovely character. The support devoted to Milnes Levick, who gave an excellent performance of *Huon the Slave*. Attendance overflowing, enthusiasm great."

"Aimee sailed for Europe yesterday (Wednesday) on the St. Laurent.

CLAUDE THE PRINCE OF COMO.

"Richelleu," "Sea Captain," and "ION of Angos"—Letter from the Count Joannes, Alleged by Him to be Conclusive.

CITY OF NEW YORK, SEPT. 16, 1878.
No. 23 CHAMBERS ST.

To ERNEST HARVIE, Esq.,
EDITOR-IN-CHIEF OF THE MIRROR:

SIR:—In this final letter upon Claude Melnotte, it is unnecessary (to avoid forgetfulness by the reader) to give the quotation in full from your journal of the 6th inst.:

"CLAUDE—Edmon S. Conner is authority for the statement that the Count Joannes was not the first Claude Melnotte in this country. Neither was Mr. Conner himself the first, William B. Wood being the original Claude and Mr. Conner the second. Mr. Wood played but one night, and Mr. Conner succeeded him. Edwin Forrest was the first in this piece in this city at the old Park Theatre, and was there succeeded by Mr. Conner with a run of twelve nights, George Jones (the Count) had not then been heard of. The scene of his exploits was Boston (Mass.)."

I. It is a rule of morals, and of law, that when a man makes a defamatory publication of another as if a truth, without first investigating as to its falsehood, he is equally guilty as if he had invented the mendacious calumny. It is the perfection of libel. Veri uppresso, falsi suggestio: suppressing the truth and inventing the falsehood; and for which a verdict is in my favor for more than \$4,500.00.

II. As Mr. Conner has not given his date and theatre, I prove his alleged priority to me, as I respectfully challenged him to do, therefore, I give his date and my own, historically, and claim the victory. "Now master Jack (Falstaff), how a plain tale will set you down," in the words of Shakespeare's Prince of Wales. William B. Wood acted Claude in Philadelphia on June 2, and E. S. Conner in New York on July 9, and for one night—and not a "run of twelve nights"—and during his engagement he repeated the character for one night, July 22. Now, I, in the same year, originally personated Claude Melnotte at Boston on May 18, actually nearly two months before E. S. Conner at the Park. In Drake's standard work, "Dictionary of American Biography," I am recorded as the original Claude, as above stated. Mr. Conner is not even mentioned in that biographical work. A writer in your journal, dated Brooklyn, Sept. 9, truly states that I "was a leading man, and touring in support of stars, when Mr. Conner was playing minor parts." My first appearance in Philadelphia as Pierre (one of my best chivalric personations) was to the Jaffier of Mr. Hamlin and Mr. Forrest, and to the Belvidera of Miss Josephine Clifton; and you write that "Mr. Conner did not speak of me in flattering terms." I ask flatly from no man; but I demand the truth, as my panoply against all calumniators. I always extended courtesy to Mr. Conner when he was far below me in the profession, and it has amazed me to read what you wrote of him.

III. There is an incident regarding my personation of Claude Melnotte, of interest to your readers. As Edward L. Davenport was incited to become an actor upon witnessing in Boston (T

THE NEW YORK MIRROR.

DRAMA IN THE STATES.

[CONTINUED FROM THE THIRD PAGE.]

Hartford, Conn.

ROBERT'S OPERA HOUSE.—Last Wednesday evening we had Pinafore by the Boston Ideal Opera co., and it was most exquisite performance. Receipts over \$14,000, and every seat sold before noon. Will the fever never die out. On Friday Emerson's Megatherians gave a performance to only medium business.

NEW NATIONAL.—This house will be opened on the 22d with a first-class co. The interior has been newly painted and decorated, and it is now one of the nicest variety theatres in this section of the country. J. K. Newton retains the management.

Chillicothe, O.

MASONIC HALL.—Grau's Opera troupe opened this house on the 12th with Fatinitza, which was rendered in bad shape. Two of the people having left at Columbus, the parts of Count Timofey Kantschakoff and Stipan fell into new hands, and were miserably rendered. Laurent was not well received as Julian; Blanche Corelli asked apology for being out of voice; and Alice Hosmer had to redeem the piece. The company is made up of miserably poor talent, but in its operatic and dramatic construction.

CLOUGH'S OPERA HOUSE.—Gotthold's Octofoon is announced for the 17th. Gotthold as Scudder.

ITEMS.—Coup's Great Show billed for 26th.—Troubadours Oct. 8 at Clough's.

Waterbury, Conn.

CITY HALL.—Sept. 8, Snow's variety held forth to a poor house, but better than they deserved. Sept. 9, Amy Stone in East Lynne; fair house. 12th, Mme. Rentz' Minstrels gave an entertainment worthy of the large house they received. Booked: Sept. 15, B. W., P. & W. Minstrels; 18th, J. W. Collier's co. in Banker's Daughter; 23d, Viola Clifton's Minstrels; 10th, Emma Abbott Opera co.; Oct. 2, Rice's Surprise Party; 9th, Church Choir Pinafore; 11th, Washburn's Last Sensation; 16th, Kate Claxton; 23d, Maggie Mitchell; 28th, Redpath's Pleiades.

ITEMS.—Our local manager, Jacques, is the right man in the right place, and will give us some fine entertainments this season.—At the Comique business is fair.

Terre Haute, Ind.

The season opens here with the Katie Putnam troupe, Edward Gifford, manager, for two nights, Sept. 17 and 18, in the roles of Little Macdad and Little Nell; 19th and 20th we will have Neil Burgess in Widow Bedot. Oct. 3 will appear Cooper, Bailey & Co.'s London Circus and allied shows; from here they go to Mattoon, 4th; Springfield, Ills., 6th; Carthage, Mo., 7th; Joplin, 8th; Columbus, Kansas, 9th; Fort Scott, 10th and 11th; Denison, Texas, 13th. They show to large and paying business all season. Winter at Philadelphia.

Erie, Pa.

PANK.—The season was opened 13th by Mattie Vicker and Charles Rogers in Gayler's serio-comic drama, Star; or, Paste and Diamonds, and was well received. The piece is well adapted to show the talents of these two artists. Charles and Mattie were called before the curtain at the end of second act. Alice Oates and co. in Le Petit Duc, 22d; Pat Rooney comb., 23d.

ITEMS.—M. L. Townsend of the Pat Rooney comb., and R. S. Rice of the Jack-Wagner Circuit, were in town last week.

Reading, Pa.

The Academy has been open eight nights this season, and the attendance indicates a return of the good times of 1872. Scanlon and Cronin are handsomely billed for the 22d and 23d; Simmon & Rankin's Minstrels, 26th; Barlow, Wilson, Primrose & West, 30th; Ford & Zimmerman Opera co., Oct. 1, 2; Redpath's Pleiades, 4th. Manager Mishler plays the Redpath Pleiades two weeks over his circuit.

Cedar Rapids, Ia.

Rice's Evangeline comb. came 12th to a full house. Considering the disadvantage the co. had to contend with, owing to the smallness of the stage and lack of dressing-rooms, the piece was well put on. The co. open at Hooley's, Chicago, 15th, for three weeks. Harry Webber and co. are billed for the week of 15th, during the Central Iowa District Fair, which commences here on that day.

Trenton, N. J.

Taylor Opera House opened on the 8th by the Rentz-Santley Female Minstrels, with Lew Benedict and Charles Wilson (of Sanford and Wilson) on the ends. May Arnott's Electric Illusions was a very dizzy act.

ITEMS.—The Opera House looks very well with its new scenery, new drop-curtain, etc.—We are to have some of the best attractions on the road this season, with a fair prospect of good business.

Springfield, O.

Dominion's Tennesseeans at Opera House 8th to fair houses. Performance good. During the week they appear in Hagerstown, Winchester, Ft. Wayne, etc. Sept. 9, Grau's English Opera (Fatinitza) to poor house. Gotthold's Octofoon billed for 16th. There is every prospect of a prosperous dramatic season in this, one of the best show towns in the State.

Jersey City.

OPERA HOUSE.—Mary S. Oliver lectured 20th on the benefit of the Memphis yellow fever sufferers. Fair attendance.

CENTRAL.—This week the following names: Morgan and Mullen, the Aikens, John Powers, Georgie Macy, Susie Byron, Kitty Sharp, Carrie Barker, Hogan and Haynor, and Kitty Estelle.

ITEM.—F. C. Bangs was in town Sunday, looking well.

Williamsport, Pa.

Cole's Circus appeared 8th; gave two performances; crowded houses.

At Academy of Music, 12th and 13th, Pinsoff, by home talent; crowded houses. Booked: Pullman Car Tourists, Oct. 2; Fraser's Pantomime, 21st; Frayne-Tiffany comb., 27th; Joseph Murphy, Nov. 29; John A. Stevens in Unknown, Dec. 2; Pat Rooney comb., 11th; Gus Williams, 16th; F. C. Bangs, Jan. 1.

Bloomington, Ill.

Next week: 15th, Buffalo Bill; 17th, Sprague's Georgia Minstrels; 18th and 19th, Lima Tettenton. Certainly a good "lay-out" for one week, after such a long period of quiet. The Great London Show appears on the 20th.

Madison, Wis.

John McCullough, supported by Fred. B. Warde, concluded an engagement of three nights on the 12th, to very good "biz." The stock co. is the best that has ever visited Madison. Route: Detroit 16th, week; Chicago 22d, week; Indianapolis 29th, week. May Fiske's Blondes closed a week's display at City Hall, 13th, to moderate business.

Milwaukee, Wis.

GRAND OPERA HOUSE.—John McCullough, supported by F. B. Warde and a most excellent co., appeared in Virginians 8th, Richard III. 9th. Julius Caesar matinee, The Gladiator evening of 10th, under the management of W. M. Connor. They were greeted by well-filled and appreciative houses.

Springfield, Mass.

Gus Williams in Our German Senator to a fair house, 8th. Emerson's Megatherians followed. Emerson, Clark and Daly Bros. joined the troupe the 8th. Coming: Mme. Rentz's Minstrels, 18th; Banker's Daughter, 22d; Albert W. Aiken comb., 26th; Tony Denier Pantomime troupe, 27th; Rice's Surprise Party, 30th.

Lynn, Mass.

At Music Hall Murphy's Miniature Pantomime troupe from the Boston Museum played to a big house 8th. Annie Pixley plays here 27th.

Edwin Byron and co. played The Two Ophaths at the Academy of Music 13th and 15th.

Grand Rapids, Mich.

Nothing at Powers' Opera House during the past week. 18th, Fanny Davenport in London Assurance and Oliver Twist.

At Smith's during the past week a very fair variety co. has played to good houses.

Akron, O.

The week has passed away without any thing in the dramatic line. The attractions this week will be Gotthold's Octofoon comb. and a concert by Marie Litta.

ITEM.—The Dobson-Wallace comb. appear on the 20th.

Oneida, N. Y.

CONROY'S.—The season will open 18th with the Alberta comb. in the play of Fifine.

DEVEREUX'S.—The Lottie and Little Nell comb. and Jubilee Singers, 20th. This will be the opening of the season.

Oswego, N. Y.

Pat Rooney comb. 13th to a jammed house. Entertainment A1. 19th, The Williamson's in that much worn piece, Uncle Tom's Cabin. Lehnen's Syracuse Juvenile Pinafore co., 22d and 23d.

Sandusky, O.

Perfect stagnation in dramatic circles. Hooley & Emerson's Megatherian Minstrels have applied for a date. MIRROR on sale at 123 Columbus avenue.

Paterson, N. J.

11th and 12th inst., Adah Richmond troupe began their season at this place. First night Fatinitza was given to a fair house; 12th, Chimes of Normandy to good attendance.

Manchester, N. H.

Charles E. Hamilton played Divorce at Music Hall 11th to a very thin house. The co. was amateurish. Anthony & Ellis' Uncle Tom's Cabin co. are billed for the 19th.

Ottumwa, Ia.

Dan Rice's Circus is billed here for 17th. Their original intention was to skip this place, only changing their route a few days ago.

Wheeling, W. Va.

Opera House closed past week. Nothing booked for the coming week. Barnum's Circus 15th.

Binghamton, N. Y.

Barlow, Wilson, Primrose & West's Minstrels are booked for the 20th.

Kalamazoo, Mich.

Jane Coombs comes 23d in Engaged.

Atlanta, Ga.

Fay Templeton Star Alliance billed for 18th, 19th, 20th.

Owensboro, Ky.

Nothing this week. Signor Bellitti and Neva Haydn, with illusions, etc., are booked at Mendelssohn Hall for Dec. 24 and 25.

Aurora, Ill.

Nothing billed here at present.

Toronto, Can.

GRAND OPERA HOUSE.—Joe Murphy and co. succeeded in drawing large audiences during the past week, Kerr Gow and Shaun Rhue being the attractions. Mr. Murphy's reputation in the above plays is already so well known that comment is unnecessary. Emma Wilnot and Luke Martin, Will A. Sands, and Hugh Fuller deserve special mention. This week Lawrence Barrett and co. open with Richelieu. During this engagement A New Play will be produced. Among the company I notice J. R. Grismer's name, an old favorite here; he will be sure to receive a hearty welcome. Haverly's Juvenile Pinafore co. on the 22d.

ROYAL OPERA HOUSE.—The Danites occupied this house during the week with fair houses in attendance, which was certainly not owing to the quality of the performance. Louis Aldrich, who formerly played the Parton, is very much missed, as is also C. T. Parsloe. 15th, Oofty Gooty New York comb. in new version of Under the Gaslight.

LYCEUM.—Has been raking in the wealth, our country cousins being particularly struck with the beautiful blondes, who, with the following artists, make up a really good programme: H. Diamond, Weaver and Macklin, Miss Nell, G. W. Collins, Cleary and Trimble, and Goodeham and Worts. Same old this week.

HORTICULTURAL GARDENS.—The Philharmonic Society, assisted by Miss Reidy, violinist, Herr Kummel, pianist, and the Germania and Buffalo Quartet, gave a concert on the 11th, when the Marquis of Lorne and the Princess Louise were present. The concert part, without the aid of the Society, was repeated on the 12th.

ALBERT HALL.—Hamilton Carbett, Scottish vocalist, concertized 10th, 11th and 12th.

ITEM.—As the Industrial Exhibition is now

in progress, our theatres, concerts and side-shows are having quite a harvest.

Ottawa, Can.

The opening of Grover's Boarding-House on Friday last was not a success. First, the advance work did not reach here until Monday, and there was but a light show of it. The matinee on Saturday was fairly attended, and the piece ran a deal better. For Saturday night the bill gave Lispet, but it was not produced. They play Kingston Monday and Tuesday, 15th and 16th, Ogdensburg 17th and 18th, thence to Montreal, opening at the Theatre Royal for week commencing 22d. To-night, 15th, Haverly's fifty Juvenile Pinaforists open here. During the week of the Dominion Exhibition, E. A. McDowell, who has taken the house of G. F. Rowe's hands, will appear with his vaudeville co., which is given as follows: Mr. and Mrs. E. A. McDowell, Mr. and Mrs. Walter Lennox, Mr. and Mrs. Andrew Queen, Julia and Fanny Waldron, Florence Vincent, Charles Arnold (the last two are well liked young people), Emma Lorraine, Fred Hight, Lewis Baker, Harry Reeves, P. Redmond, F. F. Cooper, and a leader of orchestra. This company organizes here for the Canadian tour of all the provinces.

The new opera house in Brockville will not be ready before the first week in October, and Mr. McDowell is booked for the opening.

MIRROR on sale at R. St. Louis' news depot, inside Post Office.

Montreal, Can.

Good houses have greeted Haverly's Juvenile Pinafore at the Theatre Royal during the past week. The youngsters acquitted themselves creditably. The officers and part of the crew of H. M. S. Tournaline, now stationed here, attended the performance on the evening of the 12th, when the elite of Montreal society were present.

John A. Stevens opens 16th in Unknown. Same date the Academy of Music opens for the season with Mary Anderson in The Hunchback; 17th The Countess and the Servant; 18th, Romeo and Juliet; 19th, Parthenia; 20th, Evadne; matinee, The Countess repeated.

Hamilton, Ont.

Sept. 9, Mechanics' Hall, Jane Coombs and co. opened to a good house in School for Scandal. Miss Coombs' Lady Teazle is a grand piece of acting, and drew forth rounds of applause. Leslie Gossin as Charles Surface, Charles Thompson as Sir Peter, Arnold Cromley as Backbite, and Mr. Magee as Rowley, deserve special mention. Etta Baker as Maria deserves a word of praise. Messrs. Thompson and Cromley are old favorites here.

Halifax, N. S.

Benefit of Grace Egerton on the 9th. Tom Thumb now exhibiting at the Academy. Mr. Nannary's Newfoundland co. passed through Halifax en route. His benefit advertised did not take place. Boston Juvenile Pinafore co. booked for first week in October.

THE VARIETY STAGE.

The Mulligan Guard Chowder remains the prevailing attraction. The "Standing Room Only" displayed nightly is an encouraging announcement, and in all probability the Chowder will be served up for some time to come. The sketches presented in the first part are always crisp, witty and excellently acted. Each succeeding week develops new attractions in the performance at the Comique. The principal members of the company are all old favorites, who have earned their reputation by hard work. The enthusiastic recognition they receive nightly shows clearly that a really artistic rendition of a character like Ed Harrigan's Dan Mulligan, for instance, can be keenly appreciated by people of refinement as the acting of much more important roles in plays that have attained a widespread popularity. Great credit is due Dave Braham, the musical director, for his high state of perfection shown in the musical portion of the programme; the demand for the music of his new songs indicates their popularity to be even greater than that of his former productions. The entertainment offered at the Comique will well repay a visit.

TONY PASTOR'S.

Appreciating the fact that S. J. T. Pinafore, as presented at his theatre, was hardly calculated to meet with any success, Manager Clark quietly shipped the whole crew Saturday evening last, and placed Mlle. Lentz's Female Minstrel Troupe on the bill as the succeeding attraction. The company numbers some fifty people, who present the customary first-part, consisting mainly of familiar songs and well-worn repartee. In addition, the Clipper Quartet has been re-engaged; Boyd and Sarsfield, song-and-dance men; Nellie Hadfield, a juvenile vocalist; Ross and Mack, acrobatic song-and-dance men; J. H. Ryan, Irish comedian, in conjunction with Nellie Vincent, Irish sketch artist, introduce a neat act; Maggie Willet, serio-comic; Beula Merton, the lady comedian, and others appear in a well selected programme.

HARRY MINER'S.

The attraction for the week is Cellini's Novelty and Character Ballet Troupe, composed of some twenty people, who present a spectacular ballet, entitled Miralda, which introduces the company in characteristic songs, dances and musical specialties to the great delight of crowds who fill the theatre to overflowing every night. The Brothers Valjean, the wonderful jugglers, make their last appearances here this week; Kerrigan and McCarty, Irish specialty artists, of course; the three Miles, the famous acrobats, in startling feats; Webster Brothers, very clever Irish comedians; Whitfield, the character impersonator and mimic; Charles Redmond and Georgie Blake, in Irish songs and dances; Press Eldridge in comedies; the Jeromes, in an act called Comedy; Tille Malvern, a bright little actress

BARTLEY CAMPBELL'S PLAYS.

The following named plays by this popular author, all of which have been successfully produced, are at the disposal of stars and managers:

A Heroine in Rags.

"The charming play stands in the very front rank of recent dramatic literature."—Bronson Howard, author of *Banker's Daughter*, etc., in *Detroit Free Press*.

On the Rhine.

"A picturesque and very effective play, in every way worthy of the large houses it has drawn."—George Barnes in *San Francisco Call*.

Fate. (Property of Miss Carlotta LeClercq.) "A drama moral in tone, and as excellent in construction as *Dumas' L'Estranger*."—Edinboro Advertiser.

"Mr. Campbell's play at Wallack's is uncommonly effective, and made a decided hit."—N. Y. TIMES.

"This is genuine comedy, of which no humorist might be ashamed."—Max Adler in Philadelphia Bulletin.

"Mr. Campbell's American play made a profound impression."—Manchester (Eng.) Guardian.

"So far Mr. Bartley Campbell has not produced a play at Hooley's that has not been a pecuniary success."—T. Z. Cowles in *Chicago Tribune*.

Peril. "A breezy, cheerful comedy, full of genuine fun."—Philadelphia Press.

"*Peril* is a hit."—San Francisco Bulletin.

The Virginian.

"Judging from the enthusiasm of the audience, Mr. Campbell's drama achieved a success."—London Illustrated News.

"Whatever its faults, and they are not a few, it was received with plaudits, and at the close of the play Mr. Campbell was loudly called for, and appeared before the curtain."—London (Eng.) Morning Post.

Clio. "There are lines in *Clio* worthy of Spenser; indeed, the poetry of the play was a genuine surprise. It was the most important production of the week, and drew large houses."—Will Eaton in *Chicago Times*.

For all of these plays there is an abundance of fine pictorial printing. For terms address the author, Union Square Theatre, New York.

GRAND OPERA HOUSE, SYRACUSE, N. Y.

Is now being erected, and will be opened by a first-class attraction, the week of NOVEMBER 3, 1879,

This house is to be finished in a most magnificent manner, and after the style of a regular modern theatre, with parquette, parquette circle, balcony and gallery.

First-class attractions will be liberally dealt with and parties playing at this REGULAR THEATRE are sure to receive the undivided support of the press and patronage of the people of Syracuse. Address

LINCH & MOORE, Proprietors, Syracuse, N. Y.

Or, S. M. HICKEY, Care of any of the Dramatic Agencies.

SEASON OF 1879-80.

JENNIE WALLACE AND

Miss Maud Wallace.

SUPPORTED BY A

POWERFUL NEW YORK COMPANY.

F. B. DOBSON, Manager.

HARRY GWYNNETTE, STAGE MANAGER GRAU'S OPERA CO., SEASON OF 1879-80.

—AND—

eva BYRON, BEBE AND NURSEDIA, WITH GRAU'S OPERA COMPANY.

JENNIE HUGHES,

PERMANENT NEW YORK CITY ADDRESS,

52 BOND STREET.

MRS. WM. DONALDSON, Daughter of J. G. JOHNSON, Esq., of Providence, R. I., will make her debut in *Lodi*, a short distance from Milano, Sept. 27, 1879, in the opera of *Lucrèzia Borgia*. She was a pupil of Signor Alberto Muzzacato, director of the Musico Conservatorio of Milano until his death, and is at present the pupil of Maestro Giuseppe Perini and Signor Sebastiano Ronconi, the finest scena-master in Italia.

MRS. JOHN FIRTH,

English and American

CUSTOM SHIRTS TO ORDER.

12 UNION SQUARE, N. Y.

THEATRICAL WORK A SPECIALTY.

THE ELECTRIC LIGHT.

MINNIE FARRELL.

PERMANENT ADDRESS: Box 228, Baltimore, Md.

POPE'S THEATRE.

ST. LOUIS, MO.

THE LARGEST, MOST COMPLETE AND ONLY FIRST-CLASS HOUSE IN THE CITY.

Only first-class Dramatic and Operatic Combinations are invited to apply.

For terms and dates, address

CHARLES POPE, Proprietor and Manager.

F. IMMERMANN, Business Manager and Treasurer.

1876.

THE FASHIONABLE EVENT.

1879.

Third Annual Tour of the Celebrated

ADAH RICHMOND COMIC OPERA TROUPE.

MR. CARL VON SCHILLER.....

MUSICAL CONDUCTOR.

The young and beautiful American prima-donna mezzo-soprano, MISS ADAH RICHMOND. Miss BELLE GIRARD.....soprano secondo Mr. C. W. BERNARD.....second tenore Miss HELEN GRAYSON.....mezzo soprano Mr. T. W. STEELE.....prima baritone Miss JULIA COLLANO.....contralto Mr. LIVINGSTON KENT.....basso cantante Mr. JAMES VINCENT.....baritone and comedian Mr. J. C. ARMAND.....prima tenore Mr. JAMES STURGES.....basso profundo FULL CHORUS under direction of chorus-master.....E. R. WALTON.

REPERTOIRE:

FATINITZA, CARMEN, PINAFORE, MADAME ANGOT, LA PERICHOLE, GIROFLE-GIROFLA, MADAME FAVERT, LITTLE DUKE, GRAND DUCHESS, CHIMES OF NORMANDY.

WM. H. BORST & CO. Managers.

ANDY MCKAY. Business Manager.

JAS. VINCENT. Stage Manager.

JULE T. MORSE. General Agent.

ANOTHER DECIDED NOVELTY!

DRAMATIC, MUSICAL, TERPSICHOREAN, COMICAL COMBINAT'N

ENTITLED

"THE REVELLERS,"

COMBINING THE PRINCIPAL ACKNOWLEDGED FEATURES OF "THE VOYES," "THE TROUADOURS," AND "THE FROLIQUES," IN ONE GRAND ENSEMBLE.

ARRANGED BY A POPULAR AMERICAN AUTHOR.

INTRODUCING SONGS, DANCES, TRIOS, IMITATIONS, COMICALITIES AND ECCENTRICITIES, WOVEN INTO A TWO-ACT COMEDY, ENTITLED

TROUBLE.

Address all business communications to C. R. GARDINER, 12 Union Square, N. Y.

SEASON OF 1879 AND 1880.

SCANLON & CRONIN, COMBINATION

WILLIAM H. FITZGERALD, MANAGER.

Commencing in Philadelphia, September 15, 1879, will be inaugurated a Grand Comedy Season by the Princess of Irish Comedies.

SCANLON & CRONIN,

Supported by a strong and carefully selected Dramatic Company, in the Charming Domestic Story,

"O'NEIL"

A comedy of powerful emotional interest, written by C. R. CLIFFORD expressly for

MESSRS. SCANLON & CRONIN.

This company will play only in First-Class Legitimate Theatres. The pictorial printing will be entirely new and elaborate. Address business communications,

C. R. GARDINER, 12 UNION SQUARE.

MATTIE VICKERS, "The Aimée of America,"

—AND— CHARLES ROGERS,

In the New Serio-Comic Play, in Three Acts, entitled

STAR; OR, PASTE AND DIAMONDS!

Written expressly for them by the popular dramatist, MR. CHARLES GAYLER, author of *Fritz*, *Carl the Fiddler*, *The Connell Soogah*, *American Cousin at Home*, &c. &c. The play, which contains all the elements which have made Mr. GAYLER's former works so successful, is replete with Character, Interest, Strong situations and Powerful incidents, combining, in a remarkable degree, FUN AND PATHOS, and will introduce MATTIE VICKERS and CHARLES ROGERS in their popular and original SPECIALTIES, SONGS and IMPRESSIONS, bringing into requisition the talents of

EAT A FIRST-CLASS COMPANY. which has been carefully selected, commence the season September 8, Academy of Music, Buffalo. Managers of Theatres and Circuits having open dates may address

FRANK C. GAYLER, Manager, 12 Union Square, N. Y.

C. RANDOLPH GARDINER, MANAGERS' AGENT,

PERMANENTLY LOCATED, NO. 12 UNION SQUARE, NEW YORK.

Representing the principal amusement managers in the U. S. and Canada, and furnishing all open dates in nearly every Theatre or Opera House.

AGENT for the National Printing Co., Chicago, Ills.

AGENT for several popular authors.

AGENT for many of the most prominent MUSICAL and DRAMATIC ATTRACTIONS.

Engagements procured for stars; also amateur and professional musical and dramatic artists.

NEW NATIONAL THEATRE PHILADELPHIA, PA.

THE HANDSOMEST THEATRE IN THE CITY.

HOLDS \$700 AT POPULAR PRICES.

NO VARIETY—NO SMOKING—NO DRINKING.

Thoroughly a first-class Theatre in every respect, and only

FIRST-CLASS ATTRACTIONS WILL BE RECEIVED.

The greatest care given to the mounting of pieces. During the Summer months the theatre has been entirely refitted, frescoed, upholstered, stocked with new scenery, and a new drop-curtain, etc.

John A. Stevens; Oliver Doud Byron; Milton Nobles; Hyer Sister Opera Troupe; The Revellers; Fraynes; The Tammy combination; and other strong attractions already booked.

For open dates and terms, apply to

T. F. KELLY, Manager, Phila., or

C. R. GARDINER, 12 Union Sq., N. Y.

GRAU'S English Comic Opera Co.

REPERTOIRE:

LITTLE DUKE, GIROFLE-GIROFLA, FATINITZA,

PINAFORE, And Warner and Kirker's New Opera,

"CADETS."

BLANCHE CORELLI, Prima Donna Assoluta.

ALICE HOSMER, Prima Donna Legere.

HENRI LAURENT, Primo,

And many other first-class artists.

A STRONG AND EFFICIENT CHORUS.

GRAU & WOLFSOHN, Managers,

Care C. R. Gardiner, 12 Union Sq.

McVICKER'S THEATRE, CHICAGO.

117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Belgarde at Haverly's were designed by Mine Smith.

All the latest Parisian fashions received at our establishment as soon as issued in Paris.

Actresses will find it to their advantage to

give me a call.

THIS WEEK.

J. M. HILL, Permanent address,

Clark and Madison Streets, Chicago, Ill.

W. WALL, JR. JOHN PARDY. C. P. DEGARMO.

WALL, PARDY & DEGARMO, THEATRICAL PROGRAMMES AND GENERAL ADVERTISING AGENTS.

14 Union Square, New York City.

Controlling interest in the principal Theatrical Programmes throughout the country.

Special privilege: Haverly's Mastodon strels. For advertising space address,

WALL, PARDY & DEGARMO, 122

WALL

PERMANENT ADDRESS.

MISS MARY ANDERSON

NEW YORK MIRROR OFFICE.

Now in her Fourth Singing Season, supported by the

Mary Anderson Combinat'n

Under Management of

J. W. NORTON AND S. M. HICKEY.

All communications to be addressed to

HAMILTON GRIFFIN, as above.

GREAT SUCCESS.

UNANIMOUSLY ENDORSED BY THE PRESS AND PUBLIC.

MISS ADELE BELGARDE

Whose season at Haverly's Theatre, New York, was a grand success, will make a tour of the United States,

SEASON OF 1879-80,

in a round of Shakespearean impersonations.

Supported by a first-class Dramatic Company.

Under management of FRANK L. YERANCE.

TIME RAPIDLY FILLING.

Managers of theatres and circuit managers having open dates, will please address

FRANK L. YERANCE, Manager, 215 William Street, N. Y.

SEASON 1879-80.

SECOND ANNUAL TOUR.

PERLEY'S Union Square Comedy Co.

Miss JOSEPHINE PERLEY.....Manageress
Mr. J. DOWLING.....Business Manager

Presenting Wallack's great New York success,

SNOW BALL,

The right for which is purchased from Samuel French, Esq., for the United States and Canadas, will be presented by a carefully selected Company of Metropolitan Artists.

For open dates, address

WALL & HANLEY,
15 Union Square, N. Y.
Or, JOS. I. DOWLING, Business Manager,
Hotel Boylston, Boston, Mass.THE NORCROSS FIFTH AVENUE OPERA COMPANY,
(Formerly Laurent's.) UNPRECEDENTED SUCCESS

IN

H. M. S. PINAFORE.

REPERTOIRE:
H. M. S. PINAFORE, FATTINIZZA, CARMEN, TRIAL BY JURY and TWO CADIS.J. W. NORCROSS, Jr., Manager,
6 West 16th Street, N. Y.

MARION MORDAUNT

Has recovered from her long illness and is now prepared to negotiate for the production of the following brilliant

REPERTOIRE:

HEARTS ARE TRUMPS. THE WORKMEN.
DOUBLE MARRIAGE, (As played by Laura Keene.) NANCY SYKES, ETC.PICTORIAL WORK OF ALL KINDS.
Address Agents of MARION MORDAUNT,
23 Waverly Place, N. Y.MISS MAUDE GRANGER,
ENGAGED FOR LEADING BUSINESS.
UNION SQUARE THEATRE, NEW YORK.AS MARY SAUNDERS,
IN "MY PARTNER."CHARLES H. DAY,
AMUSEMENT ADVERTISER.PRESS AGENT FOREAUGH'S CIRCUS AND
MANAGERIE.
Address P. O. Box 225,
Disengaged Nov. 1. New Haven, Conn.MISS MARIE PRESCOTT,
AS JANE GARSIDE IN RESCUED, BOOTH'S
THEATRE.

ENGAGED FOR SEASON 1879-80.

Address at MIRROR office.

WANTED.

COMEDY OLD MAN, WHO CAN SING BASS.
Season Engagement. Good Salary.

Address Comedy, this office.

The Largest Lithograph and Printing House in America.

THE FORBES LITHOGRAPH MANUFACTURING COM'Y OF BOSTON.

THEATRICAL PRINTING OF EVERY DESCRIPTION.

PORTRAITS, SHOW CARDS, PROGRAMMES, HANGERS, POSTERS, ETC.

MAMMOTH LITHOGRAPHS IN BLACK OR IN COLORS A SPECIALTY.

SPECIAL! We take pleasure in announcing to Stars, Managers, Agents and the Theatrical Profession generally, that we have made arrangements with the celebrated artist, Mr.

J. E. BAKER,

who will hereafter be connected with this establishment exclusively. The reputation of this gentleman as an artist of the finest calibre, apart from the standard reputation of the establishment, is alone a sufficient guarantee that any work entrusted to us will be executed in a manner impossible to be excelled by any house in the world.

THE FORBES LITHOGRAPH MANUFACTURING COMPANY.

181 Devonshire Street, Boston.

863 Broadway, New York.

SIMMONDS & BROWN, Agents.

ZOLA

ZOLA

"THE CIRCUS RIDER."

AN ORIGINAL DRAMA OF TO-DAY.

THE YOUNG AND TALENTED ACTRESS,

MISS ROSE LISLE

WILL SHORTLY BEGIN A TOUR OF THE UNITED STATES

WITH HER OWN NEW, ORIGINAL, EMOTIONAL DRAMA OF TO-DAY.

ZOLA:

THE CIRCUS RIDER.

AND A REPERTOIRE OF THE STRONGEST PLAYS EVER TAKEN OUT COLLECTIVELY OF NEW YORK OR LONDON.

THREE POWERFUL NEW PLAYS.

MISS LISLE WILL BE ABLY SUPPORTED BY A FULL AND EFFICIENT COMPANY OF TALENTED METROPOLITAN ARTISTS CAREFULLY SELECTED FROM THE CREAM OF THE PROFESSION.

THE SUCCESSES OF THE SEASON.

Managers wishing dates will please address care NEW YORK MIRROR.

ZOLA

ZOLA

EMMA ABBOTT GRAND ENGLISH OPERA COMPANY.

PRATT & MORRISSEY.

MANAGERS.

NOW SINGING AT THE GRAND OPERA HOUSE, NEW YORK, TO

CROWDED, ENTHUSIASTIC, CULTURED AUDIENCES. HUNDREDS TURNED AWAY NIGHTLY.

EMMA ABBOTT,

AMERICA'S FAVORITE PRIMA-DONNA, AGAIN TRIUMPHANT OVER THE MALICIOUS ATTACKS OF HER OLD ENEMIES,

WHO HAVE VAINLY ENDEAVORED TO STIFLE THE ENTHUSIASTIC APPLAUSE OF

10,000 PEOPLE,

WHO WITNESSED THE GREAT POPULAR MUSICAL SUCCESS OF PAUL AND VIRGINIA.

THE EMMA ABBOTT OPERA COMPANY,

The Largest, Strongest, Most Successful and Complete English Opera Organization in the United States. Comprising the following distinguished and popular artists:

EMMA ABBOTT, MARIE STONE, ZELDA SEGUIN, PAULINE MAUREL AND TOM KARL, WALACE TEMPLE, W. H. MACDONALD, A. E. STODDARD, EDWARD SEGUIN, ELLIS RYSE AND WILLIAM CASTLE.

GRAND CHORUS AND ORCHESTRA.

Repertoire.

Paul and Virginia, Carmen, Faust, Mignon, Lucia, Chimes of Normandy, Bohemian Girl, Fra Diavolo, Daughter of the Reg't, Martha, Maritana, Trovatore, Rigoletto, Star of the North, Rose of Castile, And Gounod's Grand Dramatic Opera, ROMEO AND JULIET.

WEATHERSBY-GOODWIN FROLIQUES.

THE CARDINAL SUCCESS OF THE PAST SEASON.

COMPRISED

ELIZA WEATHIERSBY and N. C. GOODWIN, Jr.

SUPPORTED BY A SPECIAL COMEDY AND OPERATIC COTERIE.

1879 Augmented and Perfected for 1880

Vying with organizations of the best and largest ensemble in novelty and excellence. Engagements now closed for New York, Brooklyn, Boston, Chicago and other centres. For time, terms, etc., address

JNO. E. WAKER, Business Manager, 13 W. 9th Street, N.

TOUR OF 1879 AND 1880.

FREDERICK PAULDING,

Under the Management of A. Appleton.

Mr. Appleton begs to announce that he has purchased the exclusive American Rights to Tom Taylor's powerful play, entitled

THE BAR SINISTER.

The above together with George Lovell's beautiful play of

THE WIFE'S SECRET.

has been added to Mr. Pauldin's repertoire, which will consist of the following plays:

HAMLET, MACBETH, KING LEAR, RICHARD III, LADY OF LEADS.

The company which has been engaged to support Mr. Pauldin will consist of the following well-known artists, Miss Gussie DeForest, Miss Constance Hamblin, Mrs. Carrie Jamison, Miss Lizzie Scanlon, Mr. Hamilton Harris, Mr. H. D. Gale, Mr. Harry Pierson, Mr. F. R. Wren, Mr. G. W. Middleton, Mr. F. C. Huebner, Mr. L. F. Massen, Mr. E. F. Taylor, etc., etc.

A few open dates after January 1880. Managers desirous of playing the above attraction will please address

A. APPLETON, care Dramatic Agents.

TONY PASTOR'S TROUPE.

THE WORLD'S REPRESENTATIVE COMPANY.

TONY PASTOR AND HIS GRAND COMPANY OF STARS HAVING ACHIEVED THE GREAT SUCCESS OF THE YEAR, ARE

NOW RETURNING EASTWARD.

Attended by an Enthusiastic ovation in every city. The concluding weeks of the Season will be devoted to Chicago, the Ohio circle, ONE WEEK AT

Grand Opera House, New York, commencing Monday, September 22,

and New England cities, returning to New York city for the Season of 1879-80 at

TONY PASTOR'S THEATRE, 585 & 587 BROADWAY.

Applications for time invited from recognized artists. For dates in November address

TONY PASTOR, Sole Proprietor, Tony Pastor's Theatre, 587 Broadway, N. Y.

An organization comprising some of the very best artists in the Profession—such as

WILLIAM A. MESTAYER, AUGUSTUS J. BRUNO, NICHOLAS J. LONG, WILL H. BRAY, JAMES BARTON, MISS ROSA COOK (her first appearance since her opera triumphs in Europe), MISS

ETHEL LYNTON, MISS JENNIFER REIFFERTH, MISS MAY LIVINGSTON, and others. Magnificent Lithographs and Pictorial Printing. The same already filled in New York, Philadelphia, Boston, Brooklyn, Baltimore, Washington, Cincinnati and Pittsburg.

The piece abounds in MUSIC and FUN, comprising COMEDY, BURLESQUE, OPERA, SATIRE, CARDS, ETC., &c., &c., by a Company far superior to any similar organization.

Managers may address JOHN P. SMITH, Manager, Union Place Hotel, New York.

An organization comprising some of the very best artists in the Profession—such as

WILLIAM A. MESTAYER, AUGUSTUS J. BRUNO, NICHOLAS J. LONG, WILL H. BRAY, JAMES BARTON, MISS ROSA COOK (her first appearance since her opera triumphs in Europe), MISS

ETHEL LYNTON, MISS JENNIFER REIFFERTH, MISS MAY LIVINGSTON, and others. Magnificent Lithographs and Pictorial Printing. The same already filled in New York, Philadelphia, Boston,

Brooklyn, Baltimore, Washington, Cincinnati and Pittsburg.

The piece abounds in MUSIC and FUN, comprising COMEDY, BURLESQUE, OPERA, SATIRE,

CARDS, ETC., &c., &c., by a Company far superior to any similar organization.

Managers may address JOHN P. SMITH, Manager, Union Place Hotel, New York.

J. H. HAVERLY'S ENTERPRISES

HAVERLY'S THEATRE, NEW YORK,

CORNER OF 14TH STREET AND 6TH AVENUE.

J. H. HAVERLY.....Proprietor and Manager. | HARRY MANN.....Assistant Manager.

Mr. Haverly has the pleasure of announcing the FIRST APPEARANCE of the

CRITERION COMEDY COMPANY.

MONDAY, SEPTEMBER 15, FIRST TIME ON THE AMERICAN STAGE OF OUR DAUGHTERS.

HAVERLY'S THEATRE, CHICAGO,

CORNER OF DEARBORN AND MONROE STREETS.

J. H. HAVERLY.....Proprietor and Manager. | WILL J. DAVIS.....Assistant Manager.

HAVERLY'S CHICAGO CHURCH CHOIR COMPANY,

now playing to the full capacity of this, the largest theatre in Chicago. The leading attractions of this country and of Europe are continually presented at this house, and engagements are concluded for the coming season with all the novelties of the dramatic and musical world.

HAVERLY'S BROOKLYN THEATRE.

J. H. HAVERLY.....Proprietor. | HART JACKSON.....Manager.

THIS BEAUTIFUL AND FIRST-CLASS THEATRE will be completed early in October, and will be inaugurated by

MISS CLARA MORRIS,

in a new play by an American author. Time for the season is largely closed with the leading attractions of the country. Companies, stars or combinations desiring time may address either the Proprietor or the Manager, care Haverly's Theatre, New York.

"AFTER ME, THE DELUGE."--LOUIS XIV.

THE ORIGINATORS AND ONLY PRODUCERS OF MODERNIZED MINSTRELSY IN MASTODONIC MAGNITUDE.

HAVERLY'S UNITED MASTODON MINSTRELS.

J. H. HAVERLY.....Proprietor. | WM. FOOTE.....Manager.

40 PERFORMERS 40

THE BIGGEST AND BEST IN THE WORLD.

Superior Beyond Possible Comparison.

CONCENTRATION OF TALENT EN MASSE. ELECTRIC OVATIONS AT EVERY POINT. CALIFORNIA CORROBORATES THE COMPLIMENTS COLLECTED IN THE EASTERN COUNTRY, AND

CROWDS THE BUSH ST. THEATRE, SAN FRANCISCO,

FOR FOUR CONSECUTIVE WEEKS.

"THE RECORD OF THE PAST A GUARANTEE OF THE

s;
d-e
l-e
i-n
n-i
s-a
r-z

Y

E
nd

M.
nd